

APR -7 1925 /

✓ ©CIL 21340 ✓

FRIENDLY ENEMIES

✓ Photoplay in 7 reels ✓

✓ From play by Samuel Shipman and Aaron Hoffman ✓

✓ Scenario by Alfred A. Cohn ✓
Directed by George Melford

Author of the photoplay (under section 62)
Belasco Productions, Inc. ✓ of U.S. ✓

APR -7 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Belasco Productions, Inc.

Friendly Enemies - 7 reels

Respectfully,

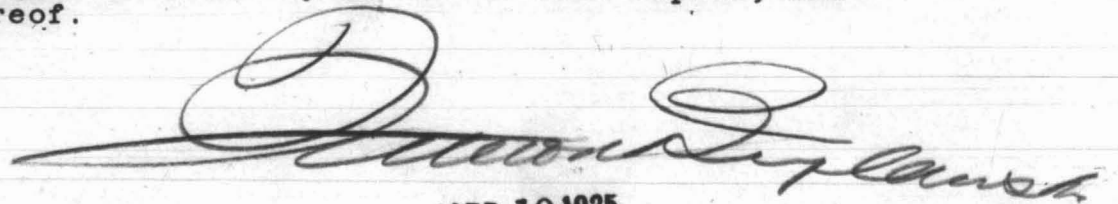
FULTON BRYLAWSKI

The Belasco Productions, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Friendly Enemies	4-7-25	©CIL 21340

The return of the above copies was requested by the said
Company, by its agent and attorney on the 7th day of
April, 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Ret'd
Apr. 8 - 1925



APR 10 1925

"FRIENDLY

PRODUCERS DISTRIBUTING CORPORATION, 469 FIL

THE INDUSTRY'S GREATEST SHOW WEBER AND FIELDS, WORLD'S IN "FRIENDLY ENEMIES", RA

About the Players

Joe Weber and Lew Fields Comedian Entertainers

Remarkable Talent for Rollicking Fun-Making

WEBER AND FIELDS: This universally famed team has been united almost continuously since their early childhood when they performed on the sidewalks and in the dime museums of New York's lower East Side. Having attained the advanced age of ten years, they concluded that there were bigger worlds to conquer and so, together, they joined a circus. Here they met with such mortifying experiences that even now the mere mention of life under the "big top" results in a hasty exit or a sharp turn in the conversation. However, it had its good feature, as it was instrumental in their later securing parts with various stock companies which roved about the country. Ten years later, they began to make plans for launching their own company; and the evening of September 1st, 1896, marked the memorable opening of Weber and Fields Music Hall on Fourteenth Street.

This venture was a tremendous success and soon outgrew the theatre; so they moved further uptown and rented a large Music Hall. With the growth of the company, however, came the problem of exorbitant salaries, for it must be remembered that they employed a host of the day's most prominent players including Lillian Russell, David Warfield, Frankie Bailey, De Wolf Hopper, Willie Collier, Sam Bernard, Louis Mann, Louise Allen and Carter De Haven. Two of their delightful offerings during that period were "Fiddle-Dee-Dee" and "Whoop-Dee-Doo."

Finding it impossible to meet their overhead, the carefree duo parted for the first time in their careers, after all efforts to keep them together had failed.

After the passing of some time, they came together again, probably this time to remain together till the end. They work the epithet "the greatest burlesque comedians of all time."

The offer of the leading roles in "Friendly Enemies," their first advent into motion pictures, interrupted a successful country-wide vaudeville tour on big time, which was resumed after the completion of the film.

VIRGINIA BROWN FAIRE: Miss Faire is a Brooklyn, N. Y., girl who entered pictures via the beauty contest route. She played the unique and delightful role of tiny Tinker Bell in Herbert Brenon's screen production, "Peter Pan." Other motion picture successes: "Thundergate," "Cricket on the Hearth," "Storm Swept," "The Lightning Rider" and "Welcome Stranger." She has very dark brown hair and eyes.

JACK MULHALL: Mulhall is a graduate of Columbia University in New York, which is his home city. He got his first stage experience with the West End Stock Company of New York and later appeared with James K. Hackett in the Orpheum Stock Company. He has played a score of important and interesting roles in the silent drama including several appearances opposite the fa-

STAGE'S BEST LOVED PERSONALITIES STILL RETAIN THEIR CHARM AND GENIALITY

When the Bowery was the Bowery, the playground of the devil, the hiding place of the country's miscreants and reprobates, when the better class of trade shunned its neighborhood and its side streets were inhabited by the miserable poor who crept into its wretched shelter to fight their bitter struggle against life, Joe Weber and Lew Fields, now the best loved and best known comedians on the stage, started their kaleidoscopic careers.

The sons of foreign-born parents, they were still only babies when the dire need for food to nourish the amazingly large families drove them out into the streets to make an honest penny as best they could. Being nimble of body and quick of mind, it was only a question of hours before these two little gamins were turning flip-flops and doing hand springs.

Encouraged in these poor efforts by the applause of their playmates and the adult rowdies that crowded the mean streets, Joe and Lew dreamed vaguely of the stage—the depraved lowly dime museum stage which to them, at the moment, was the most desirable goal in the world.

It was Joe who first attained to the ranks of a "professional." The Standard Four, at the time boasting only three members, had its eyes, too, set toward the museum stage. Having learned one trick dance step, Joe was made a fourth in the company where he remained for three days when he was fired to accommodate Fields who paid the thirty-five cents he had earned jerking sodas, to learn the steps. But Fields lasted only one week and the two urchins, whom chance had thrown together one summer morning, set out anew to conquer the amusement world.

Nothing but dogmatic determination and an uncanny capacity for suffering every kind of indignity and all sorts of privations, carried these two young boys through the trying period of the next six years spent in any dime museum, honkytonk, variety, saloon or beer garden stage that offered its hospitality.

But better times were on their way. While managers were not running after the singing, dancing, wisecracking thirteen-year-old team to offer them long term contracts, there was always some sort of work forthcoming. No distance nor amount of inconvenience ever stayed these two lads whose every cent of earnings, save what they needed for the bare necessities of existence, went each week into the family exchequers.

One week they would work a traveling show at twenty-five dollars a week, next week they would find

THIS THREE COLUMN CUT AND SPECIAL FEATURE STORY HAVE BEEN PREPARED AS AN EXTRA AID TO THE SHOWMAN. ANY BIG CITY OR SMALL TOWN NEWSPAPER WILL BE GLAD TO AVAIL ITSELF OF THE



WEBER & FIELDS
AT THE AGE
OF 13



AS THEY
APPEAR
TODAY IN
"FRIENDLY
ENEMIES"

MILESTONES IN THE CAREER OF WEBER AND FIELDS FEATURED IN THE GEORGE
RELEASED BY PRODUCERS DISTRIBUTING CORP.

Three Column Star Cut for Mat

themselves pulling down the startling sum of seventy-five real American dollars in an established two-a-day.

NEVER GO TO A CIRCUS

It was in these dreadful years that Weber and Fields learned the meaning of the blood curdling cry, "Hey, Rubel!" They were traveling with a circus when in a small western burg a townsman was beaten up by the circus crew. There were rumors of impending trouble and the boys had been warned to be prepared and to run at the first cry of "Hey, Rubel!"

Always nimble on their feet it didn't take young Weber and Fields long to beat a retreat when the first ominous cries were heard. They were running frantically along the railroad tracks when the great train's searchlight showed up the line. Terrified, being on a tressel with a threatening body of water below, the

horrified youngsters swung over edge of the tracks and hung by hands till the train passed a them.

But when they tried to pull themselves up they found their strength had left them and, frantic with one being but a poor swimmer, other not being able to swim a they bid each other a painful tearful farewell and dropped to water below, only to find that had for fifteen minutes been hanging over nothing more than a vile, low muddy pond. Since that neither one has ever gone to the circus.

DISAPPOINTMENTS BASIS OF APPRENTICESHIP

Experiences as nerve-racking these, years fraught with endless discouragements, hardships and terrors, yet lighted all the way steady climb up the ladder of suc-

her education at the Convent of Notre

ESS SHEET

ON

LY ENEMIES"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

EST SHOWMANSHIP GESTURE! WORLD'S MASTER ENTERTAINERS, MIES", RENOWNED STAGE SUCCESS

Half A Century Now Bring Their
licking Fun-Making To The Screen In "Fr Enemies

(Advance Notice)
**PLAYERS CLAMOR
FOR AUTOGRAPHS**

Weber and Fields Get Writers' Cramp
Signing Copies of Biographies

OPPORTUNITY OF
RUNNING THE STORY
OF THE LIVES OF
TWO OF THE MOST
CONSPICUOUS THEAT-
RICAL PERSONALITIES.
BOTH THE CUT AND
THE STORY ARE IN
TRUE NEWSPAPER
STYLE.

instead of one company of headliners,
the boys whom the Bowery had
scoffed at sent two full star compan-
ies out to delight and startle the
amusement world.

FIRST APPEARANCE ON BROADWAY

And now in the eighteenth year of
their stage careers and the late twen-
ties of their lives, we bring Weber
and Fields to Broadway. At Pastor's
and Miner's Eighth Avenue where
they had played week after week by
popular demand, they were but a
stone's throw from the Great White
Way but when they booked for Ham-
merstein's Olympia they took the
great plunge across the line.

All this time they clung to the Ger-
man dialect with which they had first
received recognition, creating new acts
as the necessity for them presented it
self, going everywhere and anywhere
to pick up inspirational material.
They mimicked and mimed as new
fads came into vogue which seemed
to threaten their supremacy, and the
public fell at their feet and fawned.

Then came the greatest event in the
lives of the two actor-producers.
Early on a June afternoon in 1896
Weber was having his shoes shined at
the southwest corner of Twenty-
ninth Street and Broadway, and as the
young Irishman pulled the flannel
cloth back and forth over the shiny
brown surface, Weber contemplated
his bank book.

Joe and Lew had their hearts set
on owning a theatre on Broadway.
Their season with Hammerstein had
convinced them that there was a place
on the American stage for original
burlesque and they hoped to show
New York the way. With three suc-
cessful companies on the road, the
joint account showed only \$500. True,
Lew had a fine big house to show for
his many seasons of struggling and
Joe's family was being supported by
him in fine style, yet five hundred
dollars is no money with which to
contemplate taking over a Broadway
house.

But could two men who had thus
far won out by determination and un-
fagging labor be put off merely be-
cause they did not have the necessary
cash? Not much.

ESTABLISHMENT OF MUSIC HALL

There was a theatre to let on Broad-
way; the owner asked a ridiculous
price for it, but Weber and Fields
had made up their minds to have it.
Let us not inquire how they raised the
necessary capital; suffice it to say that
by the Fall of that year the Weber
and Fields Music Hall on Broadway
and Twenty-Ninth Street had become
an actuality, and by the end of the
first season every cent that had been
borrowed had been paid back.

There is such a thing as taking ad-
vantage of a fellow's good nature, and
in the case of Weber and Fields,
comedy team who have been playing,
together for half a century, they are
so everlastingly goodnatured people
are likely to take advantage of their
sweet dispositions without a second
thought.

Weber and Fields have just com-
pleted their work in "Friendly En-
emies," an Edward Belasco production
which is coming to the

Theatre for a _____ run
starting _____. It hap-
pens that just at the same time Boni
and Liveright, book publishers, placed
"Weber and Fields" by Felix Isman
on the book stands. It is the bio-
graphy of these two delightful men
whose wonderful courtesy, unflagging
devotion to their work, and unfailing
good spirits have endeared them to
their fellow workers as with their
great public.

Mr. Isman is an old theatrical asso-
ciate and his book is an intimate, ap-
preciative survey of the lives of these
two interesting men told simply yet
scintillatingly.

When Weber and Fields received
their copies from the author in the
offices of the studio, it was a real treat
to watch them fingering the pages of
the handsome volume which is pro-
fessionally illustrated with photographs of
them and their associates.

"Look," Joe Weber would exclaim,
"there's Dave Warfield and Lew and
me all together. That was in—let me
see—, yes, 'Fiddle Dee Dee'. By
George that brings back the old days.
Remember—" And the next half hour
was spent in sweet reminiscences.

"There's a wonderful picture of Lil-
lian Russell, isn't it?" cried Lew
Fields. "What a wonderful actress
she was."

Now these enthusiastic outbursts
were too much for the other mem-
bers of the company and each in turn
decided that he or she must have a
copy. And he and she decided, also,
that that personal copy must be per-
sonally autographed by the comed-
ians. For the next two days "the
boys" were kept busy between scenes
afixing their signatures to the fly
leaves of Felix Isman's entertaining
volume.

(Advance Notice)
Weber and Fields In



WEBER & FIELDS
AT THE AGE
OF 13



IN THE
CHARACTER-
IZATION WHICH
WON THEM
FAME

WEBER AND FIELDS FEATURED IN THE GEORGE MELFORD PRODUCTION "FRIENDLY ENEMIES"
LEASED BY PRODUCERS DISTRIBUTING CORPORATION

Free Column Star Cut or Mat No. 1

horrified youngsters swung over the
edge of the tracks and hung by their
hands till the train passed above
them.

But when they tried to pull them-
selves up they found their strength
had left them and, frantic with fear,
one being but a poor swimmer, the
other not being able to swim at all,
they bid each other a painful and
tearful farewell and dropped to the
water below, only to find that they
had for fifteen minutes been hanging
over nothing more than a vile, shal-
low muddy pond. Since that time
neither one has ever gone to the cir-
cus.

DISAPPOINTMENTS BASIS OF APPRENTICESHIP

Experiences as nerve-racking as
these, years fraught with endless dis-
couragements, hardships and disas-
ters, yet lighted all the way by a
steady climb up the ladder of success.

brought Weber and Fields through
the years of their apprenticeship and
on the threshold of brilliant careers
as actor-producers.

In the summer of 1889 it was a
very theatrewise Weber and Fields
who alighted from a California train
with a lifetime's savings of \$1,800
sunk deep in their jeans, and in their
minds a stalwart determination to
launch their own traveling company.

Now \$1,800 was a puny sum even in
1889 and the wisecracks who hung on
the bar at Miner's Bowery Saloon
were contemptuous in the extreme;
but what "the boys" lacked in cash
they more than made up in nerve, and
they were two stouthearted young men
who signed up such bright lights as
Isabelle Ward, Frank Bush, the Fre-
monts, Wilsons, Camerons and others,
and wired a thousand of the coveted
sum to Buffalo to pay an advance on
billings and advertising.

worlds to conquer and so, together, they joined a circus. Here they met with such mortifying experiences that even now the mere mention of life under the "big top" results in a hasty exit or a sharp turn in the conversation. However, it had its good feature, as it was instrumental in their later securing parts with various stock companies which roved about the country. Ten years later, they began to make plans for launching their own company; and the evening of September 1st, 1896, marked the memorable opening of Weber and Fields Music Hall on Fourteenth Street.

This venture was a tremendous success and soon outgrew the theatre; so they moved further uptown and rented a large Music Hall. With the growth of the company, however, came the problem of exorbitant salaries, for it must be remembered that they employed a host of the day's most prominent players including Lillian Russell, David Warfield, Frankie Bailey, De Wolf Hopper, Willie Collier, Sam Bernard, Louis Mann, Louise Allen and Carter De Haven. Two of their delightful offerings during that period were "Fiddle-Dee-Dee" and "Whoop-Dee-Doo."

Finding it impossible to meet their overhead, the carefree duo parted for the first time in their careers, after all efforts to keep them together had failed.

After the passing of some time, they came together again, probably this time to remain together till the end. They

work the epithet "the greatest burlesque comedians of all time."

The offer of the leading roles in "Friendly Enemies," their first advent into motion pictures, interrupted a successful country-wide vaudeville tour on big time, which was resumed after the completion of the film.

VIRGINIA BROWN FAIRE: Miss Faire is a Brooklyn, N. Y., girl who entered pictures via the beauty contest route. She played the unique and delightful role of tiny Tinker Bell in Herbert Brenon's screen production, "Peter Pan." Other motion picture successes "Thundergate," "Cricket on the Hearth," "Storm Swept," "The Lightning Rider" and "Welcome Stranger." She has very dark brown hair and eyes.

JACK MULHALL: Mulhall is a graduate of Columbia University in New York, which is his home city. He got his first stage experience with the West End Stock Company of New York and later appeared with James K. Hackett in the Orpheum Stock Company. He has played a score of important and interesting roles in the silent drama including several appearances opposite the famous Talmadge sisters—notably with Constance in "The Goldfish," "The Social Buccaneer," "Heroes of the Street" and "Law of the Sea" were other screen successes in which he played.

LUCILLE LEE STEWART: Miss Stewart is the sister of Anita Stewart, one of the cinema's foremost actresses. Born in Brooklyn, N. Y., Lucille began her theatrical career in vaudeville and after a few successful years of this work she entered the pictures. Weber and Fields selected her to play the leading feminine role in their first motion picture, "Friendly Enemies."

because they found in her a remarkable resemblance to Lillian Russell, with whom the team had been associated in the heyday of their careers, for she is endowed with not only the facial pulchritude, but also the live vivacious manner of the "airy fairy Lillian." Other photoplays in which Miss Stuart has had important roles are "The Fool," "The Perfect Lover," with Eugene O'Brien; "The Ultimate Good," and "Bad Company," with Conway Tearle. Miss Stewart has golden blonde hair and blue eyes.

STUART HOLMES: One of the screen's most "popular" villains. He was born in Silicia, Germany, and educated at the Chicago Art Institute. He made his first big stage hit in "Mary Jane's Pa" with Henry E. Dixey. He is an accomplished musician and furnishes his own "atmosphere" music. Hunting and sculpture are his hobbies. His multitudinous screen success include: "Four Horsemen of the Apocalypse," "Prisoner of Zenda," "Under Two Flags," "Rich Men's Daughters" and "The Siren of Seville." He has red hair and green eyes.

EUGENIE BESSERER: Miss Besserer is French by birth. She received

ing place of the country's miscreants and reprobates, when the better class of trade shunned its neighborhood and its side streets were inhabited by the miserable poor who crept into its wretched shelter to fight their bitter struggle against life, Joe Weber and Lew Fields, now the best loved and best known comedians on the stage, started their kaleidoscopic careers.

The sons of foreign-born parents, they were still only babies when the dire need for food to nourish the amazingly large families drove them out into the streets to make an honest penny as best they could. Being nimble of body and quick of mind, it was only a question of hours before these two little gamins were turning flip-flops and doing hand springs.

Encouraged in these poor efforts by the applause of their playmates and the adult rowdies that crowded the mean streets, Joe and Lew dreamed vaguely of the stage—the deprived lowly dime museum stage which to them, at the moment, was the most desirable goal in the world.

It was Joe who first attained to the ranks of a "professional." The Standard Four, at the time boasting only three members, had its eyes, too, set toward the museum stage. Having learned one trick dance step, Joe was made a fourth in the company where he remained for three days when he was fired to accommodate Fields who paid the thirty-five cents he had earned jerking sodas, to learn the steps. But Fields lasted only one week and the two urchins, whom chance had thrown together one summer morning, set out anew to conquer the amusement world.

Nothing but dogmatic determination and an uncanny capacity for suffering every kind of indignity and all sorts of privations, carried these two young boys through the trying period of the next six years spent in any dime museum, honkytonk, variety, saloon or beer garden stage that offered its hospitality.

But better times were on their way. While managers were not running after the singing, dancing, wisecracking thirteen-year-old team to offer them long term contracts, there was always some sort of work forthcoming. No distance nor amount of inconvenience ever stayed these two lads whose every cent of earnings, save what they needed for the bare necessities of existence, went each week into the family exchequer.

One week they would work a traveling show at twenty-five dollars a week, next week they would find

her education at the Convent of Notre Dame, Ottawa, Canada. Her stage career began in her early childhood and after attaining success in that branch of theatricalism, she turned to motion pictures. She has a particularly maternal appeal and specializes in mother roles. Some of her most prominent screen appearances were in "Molly-O" with Mabel Normand; "Penrod," "June Madness" and "The Stranger's Bauquet."

(Advance Notice)

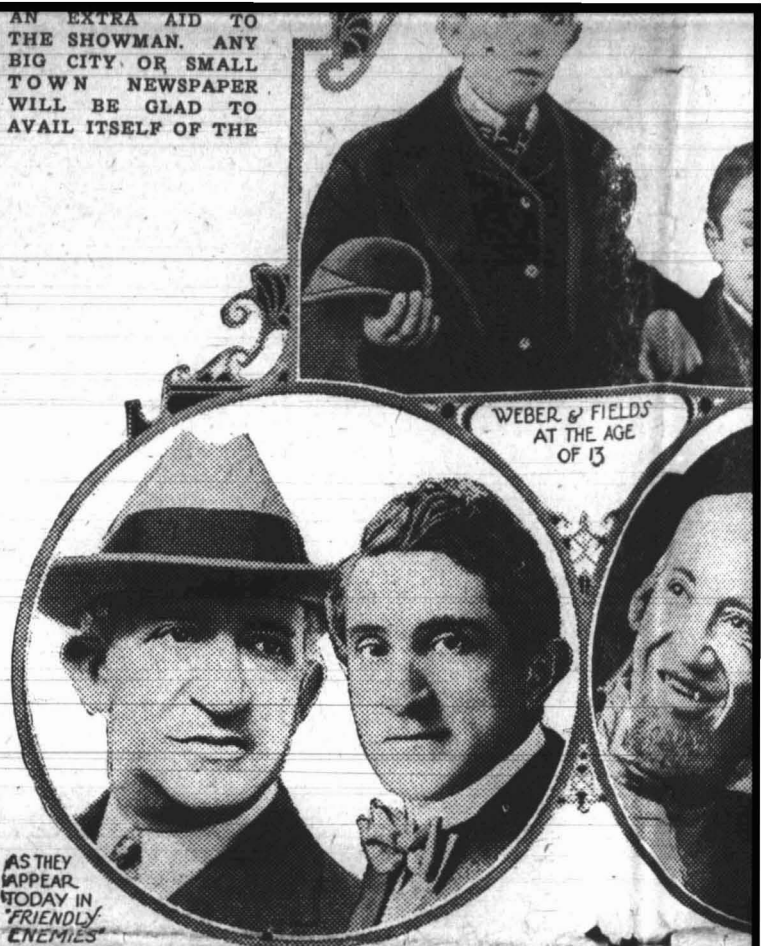
Bag of Peanuts

Once Weber-Fields Flag of Truce

At one time Weber and Fields, during the successful Music Hall days, had a little personal difference and refused to speak to each other off the stage. Rumors of the breach got abroad and trouble within the company threatened the organization. To reassure the members of the company and to forestall any disruption in the ranks, they bought a big bag of peanuts, sat on a bootblack stand in the heart of the Rialto and ate from the same bag for three hours. The rumors were immediately dissipated and shortly after the partners effected a reconciliation.

Despite this break this comedy team still cling together and now after years and years of legitimate and variety work the two have undertaken some work in pictures. They have just completed "Friendly Enemies," an Edward Belasco production, directed by George Melford and adapted to the screen from the famous Broadway success of the same name by Alfred A. Cohn and Josephine Quirk. The picture will have its premiere showing at the Theatre where it will play for starting

AN EXTRA AID TO THE SHOWMAN. ANY BIG CITY OR SMALL TOWN NEWSPAPER WILL BE GLAD TO AVAIL ITSELF OF THE



MILESTONES IN THE CAREER OF WEBER AND FIELDS FEATURED IN THE GEORGE M. RELEASER BY PRODUCERS DISTRIBUTING CORPORATION

Three Column Star Cut or Mat

themselves pulling down the startling sum of seventy-five real American dollars in an established two-a-day.

NEVER GO TO A CIRCUS

It was in these dreadful years that Weber and Fields learned the meaning of the blood curdling cry, "Hey, Rubel!" They were traveling with a circus when in a small western burg a townsman was beaten up by the circus crew. There were rumors of impending trouble and the boys had been warned to be prepared and to run at the first cry of "Hey, Rubel!"

Always nimble on their feet it didn't take young Weber and Fields long to beat a retreat when the first ominous cries were heard. They were running frantically along the railroad tracks when the great train's searchlight showed up the line. Terrified, being on a tressel with a threatening body of water below, the

horrified youngsters swung over the edge of the tracks and hung by the hands till the train passed above them.

But when they tried to pull themselves up they found their strength had left them and, frantic with fear, one being but a poor swimmer, the other not being able to swim at all, they bid each other a painful and tearful farewell and dropped to the water below, only to find that they had for fifteen minutes been hanging over nothing more than a vile, shallow muddy pond. Since that time neither one has ever gone to the circus.

DISAPPOINTMENTS BASIS OF APPRENTICESHIP

Experiences as nerve-racking, these, years fraught with endless discouragements, hardships and disasters, yet lighted all the way by steady climb up the ladder of suc-

Weber and Fields Suggested For Parts In Original Version

Though the stage play "Friendly Enemies" received the kindest sort of praise from all the critics in every city in which it played, and though Louis Mann and Sam Bernard, stars of the production, were the subjects of unstinted enthusiasm, it is interesting to note that there were some critics to whom it occurred that Weber and Fields could perhaps have been more interesting in the leading roles.

That might, perhaps be the reason why these two veteran comedians who have known every bypath of theatrical endeavor as well as the most exclusive and exacting mediums, were chosen by Edward Belasco Productions, Inc., to be featured in the screen version of "Friendly Enemies."

The New York Times, for instance, in speaking of the play said: "The earlier scenes overflow with their bickering and wrangling about the war. It came like a breeze of spring out of the well remembered days of Weber and Fields."

The Chicago Post had this to say:

"In some of its aspects the play, seeking to disguise its serious content with the jocosity that American audiences demand in their entertainment, suggests a Weber and Fields comic duel with war arguments as material."

"Friendly Enemies" is now playing at the Theatre where it will remain for Supporting Weber and Fields are Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, Eugenie Besserer and several others equally as distinguished.

(Current Notice) LILLIAN RUSSELL'S DOUBLE DISCOVERY

Lucille Stewart Bears Striking Resemblance to Stage's Most Beautiful Woman

Lillian Russell whose name is spoken in reverential whispers by thousands, whose appearance on the stage never failed to create a hush of admiration, whose beauty and grace was known world over, has a double.

There was a time when Lillian was the biggest draw of the Weber and Fields Music Hall though to maintain her as an artist no end of worry, hers a high even compared to the trials of today.

But popularity for their theatre had to be gained even though to meet salaries had to be borrowed and thus the fair Lillian became a member of the Weber and Fields company. And a great affection grew up between the comedian and the fairest lady of the stage, and after the famous Music Hall and the exist, "the boys" and Lillian remain staunch friends.

Lillian has since passed the stage, but Weber and Fields continue to delight audiences everywhere with their sparkling and their vivacious personalities. Recently the two traveled to Hollywood to make "Friendly Enemies," an Edward Belasco production on direc-



RICAL PERSONALITIES. BOTH THE CUT AND THE STORY ARE IN TRUE NEWSPAPER STYLE.



WEBER AND FIELDS FEATURED IN THE GEORGE MELFORD PRODUCTION "FRIENDLY ENEMIES" RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Three Column Star Cut or Mat No. 1

horrified youngsters swung over the edge of the tracks and hung by their hands till the train passed above them.

But when they tried to pull themselves up they found their strength had left them and, frantic with fear, one being but a poor swimmer, the other not being able to swim at all, they bid each other a painful and tearful farewell and dropped to the water below, only to find that they had for fifteen minutes been hanging over nothing more than a vile, shallow muddy pond. Since that time neither one has ever gone to the circus.

DISAPPOINTMENTS BASIS OF APPRENTICESHIP Experiences as nerve-racking as these, years fraught with endless discouragements, hardships and disasters, yet lighted all the way by a steady climb up the ladder of success,

(Current Notice)
LILLIAN RUSSELL'S DOUBLE DISCOVERED
Lucille Stewart Bears Striking Resemblance to Stage's Most Beautiful Woman

Lillian Russell whose name was spoken in reverential whispers by the thousands, whose appearance on the stage never failed to create a hushed murmur of admiration, whose charm, beauty and grace was famous the world over, has a double.

There was a time when "fairy-fairy-Lillian" was the biggest drawing card of the Weber and Fields Music Hall, though to maintain her as an artist caused the young theatrical producers no end of worry, her salary being high even compared to the theatrical salaries of today.

But popularity for their theatre had to be gained even though the money to meet salaries had to be borrowed and thus the fair Lillian became a member of the Weber and Fields company. And a great affection grew up between the comedians and the fairest lady of the stage and long after the famous Music Hall ceased to exist, "the boys" and Lillian remained staunch friends.

Lillian has since passed from life's stage, but Weber and Fields continue to delight audiences the country over with their sparkling comedy and their vivacious personalities.

Recently the two traveled to Hollywood to make "Friendly Enemies," an Edward Belasco production directed

brought Weber and Fields through the years of their apprenticeship and on the threshold of brilliant careers as actor-producers.

In the summer of 1889 it was a very theatrewise Weber and Fields who alighted from a California train with a lifetime's savings of \$1,800 sunk deep in their jeans, and in their minds a stalwart determination to launch their own traveling company.

Now \$1,800 was a puny sum even in 1889 and the wisecracks who hung on the bar at Miner's Bowery Saloon were contemptuous in the extreme; but what "the boys" lacked in cash they more than made up in nerve, and they were two spouthearted young men who signed up such bright lights as Isabelle Ward, Frank Bush, the Fremonts, Wilsons, Camerons and others, and wired a thousand of the coveted sum to Buffalo to pay an advance on billings and advertising.

And while the Bowery scoffed, Weber and Fields acted, directed, collected tickets, sold reservations, distributed programs, settled petty differences among players, surmounted the million and one stumbling blocks that lay in the stony path of theatrical producers. With minds as nimble as their feet they managed to somehow meet the weekly payroll, though twice it meant pawning the cheap diamond rings which they had purchased with part of the \$1,800 and which had been the means of inspiring much confidence in the minds of friends and acquaintances who looked with doubt upon the production.

OWN COMPANY BRILLIANT SUCCESS

But it was on this trip that Joe and Lew succeeded in establishing their prestige. Playing one successful city after another, with what hardships the world never knew, they returned to New York as theatrical personages to be reckoned with. It was the great Tony Pastor, the same man who had patronizingly consented to watch two small boys go through their paces in the lobby of the theatre many, many years before, who now offered Weber and Fields \$400 a week to join his summer show. Thus did they bridge the first summer. The next season,

by George Melford, which is now in its..... week at the..... Theatre. It is a picturization of the great Aaron Hoffman and Sam'l Shipman piece that played all the prominent cities of the country for several seasons.

Weber and Fields were asked if they had any preference as to a leading lady. They were introduced to Lucille Lee Stewart, sister of the popular Anita, who had been suggested as a possibility. As soon as they saw her they decided in unison that she

FIRST APPEARANCE ON BROADWAY

And now in the eighteenth year of their stage careers and the late twenties of their lives, we bring Weber and Fields to Broadway. At Pastor's and Miner's Eighth Avenue where they had played week after week by popular demand, they were but a stone's throw from the Great White Way but when they booked for Hammerstein's Olympia they took the great plunge across the line.

All this time they clung to the German dialect with which they had first received recognition, creating new acts as the necessity for them presented it self, going everywhere and anywhere to pick up inspirational material. They mimicked and mimed as new fads came into vogue which seemed to threaten their supremacy, and the public fell at their feet and fawned.

Then came the greatest event in the lives of the two actor-producers. Early on a June afternoon in 1896 Weber was having his shoes shined at the southwest corner of Twenty-ninth Street and Broadway, and as the young Irishman pulled the flannel cloth back and forth over the shiny brown surface, Weber contemplated his bank book.

Joe and Lew had their hearts set on owning a theatre on Broadway. Their season with Hammerstein had convinced them that there was a place on the American stage for original burlesque and they hoped to show New York the way. With three successful companies on the road, the joint account showed only \$500. True, Lew had a fine big house to show for his many seasons of struggling and Joe's family was being supported by him in fine style, yet five hundred dollars is no money with which to contemplate taking over a Broadway house.

But could two men who had thus far won out by determination and unfagging labor be put off merely because they did not have the necessary cash? Not much.

ESTABLISHMENT OF MUSIC HALL

There was a theatre to let on Broadway; the owner asked a ridiculous price for it, but Weber and Fields had made up their minds to have it. Let us not inquire how they raised the necessary capitol; suffice it to say that by the Fall of that year the Weber and Fields Music Hall on Broadway and Twenty-Ninth Street had become an actuality, and by the end of the first season every cent that had been borrowed had been paid back.

It was in the self-same Music Hall that Broadway's "boys" produced the first revue introduced onto Broadway. Taking current plays they burlesqued them in line and song featuring such artists as Lillian Russell, DeWolf Hopper, Willie Collier, Fay Templeton, "Pete" Dailey, Charlie Ross, Mabel Fenton, Frankie Bailey, Dave Warfield, Sam Bernard, Louis Mann, John T. Kelly, Bessie Clayton, Louise Allen, Carter de Haven, the McCoy Sisters and numerous others, in the cast. Never before or since has a company of such prominent players been assembled on one stage as representatives of a single production.

The Weber and Fields Music Hall became the most popular theatre on Broadway and continued season after season to play to capacity houses. The first week of the opening every ticket in the house had been sold personally by the producers who had gone out onto Broadway and the Bowery and peddled their wares. The second week and every week thereafter it was filled by seatholders who came to the door to plead for admission.

For several seasons the popularity of the house continued, but it was getting harder and harder to meet the increasing costs of talent with the seat-

(Continued on page 4)

was almost the living image of their beloved Lillian and immediately determined upon her as a choice. A. H. Sabastian of Belasco Productions concurred with their opinion that she would be just suited to the part of the pretty, young secret service agent and Miss Stewart was engaged then to play this leading role.

Besides the two half century popular comedians and Miss Stewart the cast includes Virginia Brown Faire, Jack Mulhall, Eugenie Besserer and many others of importance.

There is such a thing as taking advantage of a fellow's good nature, and in the case of Weber and Fields, comedy team who have been playing, together for half a century, they are so everlastingly goodnatured people are likely to take advantage of their sweet dispositions without a second thought.

Weber and Fields have just completed their work in "Friendly Enemies," an Edward Belasco production which is coming to the..... Theatre for a..... run

starting..... It happens that just at the same time Boni and Liveright, book publishers, placed "Weber and Fields" by Felix Isman on the book stands. It is the biography of these two delightful men whose wonderful courtesy, unflagging devotion to their work, and unfailing good spirits have endeared them to their fellow workers as with their great public.

Mr. Isman is an old theatrical associate and his book is an intimate, appreciative survey of the lives of these two interesting men told simply yet scintillatingly.

When Weber and Fields received their copies from the author in the offices of the studio, it was a real treat to watch them fingering the pages of the handsome volume which is profusely illustrated with photographs of them and their associates.

"Look," Joe Weber would exclaim, "there's Dave Warfield and Lew and me all together. That was in—let me see—, yes, 'Fiddle Dee Dee'. By George that brings back the old days. Remember—" And the next half hour was spent in sweet reminiscences.

"There's a wonderful picture of Lillian Russell, isn't it?" cried Lew Fields. "What a wonderful actress she was."

Now these enthusiastic outbursts were too much for the other members of the company and each in turn decided that he or she must have a copy. And he and she decided, also, that that personal copy must be personally autographed by the comedians. For the next two days "the boys" were kept busy between scenes affixing their signatures to the fly leaves of Felix Isman's entertaining volume.

(Advance Notice)
Weber and Fields In "Friendly Enemies"

Coming from a team of comedians whose fun making proclivities have been famous the country over for half a century, it is rather surprising to hear them single out one specific instance when they feel they have been funniest.

Yet Weber and Fields, making their screen appearance in George Melford's "Friendly Enemies," an adaptation of the famous Broadway stage success, which is coming to the..... Theatre for a.....

run starting....., declare that they have never done anything funnier and more diverting than their work in this picture.

It is the story of two German-Americans, bosom friends, who are continually fighting over the war. When America enters the conflict the arguments grow white hot and the two often come almost to the point of blows. The son of the one who feels the Fatherland is right, marries the daughter of the other, who sides with the country of his adoption, and immediately after the wedding, joins the colors.

A disaster which almost spells tragedy for the Block and Pfeiffer homes, is narrowly averted through the pluck and daring of a girl secret service agent. This provides the story with a tremendous punch and the incidents which follow might well be calculated to stir the blood of even a jellyfish.

The play was written by Samuel Shipman and Aaron Hoffman and adapted to the screen by Alfred A. Cohn and Josephine Quirk. Supporting Weber and Fields are Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, Eugenie Besserer, Ed. Porter and many others of prominence.

Millions Who Have Read Of In The "Post" Are Eagerly

(Current Notice)

TWIST OF FATE RESPONSIBLE FOR PRODUCTION OF FRIENDLY ENEMIES

Shipman and Hoffman, Authors, Had
Appointment to Meet Hopkins
When Met by A. H. Woods
Who Purchased Play
Immediately

New Screen Version More Forceful
Than Original

It is trite but true that many a

fortune has been made or lost by the most insignificant twist of a whimsical fate, but no matter how often it happens these stories will never lose their savor. It was just such a turn of fate to which Samuel Shipman and Aaron Hoffman, authors of "Friendly Enemies," the screen play now starring Weber and Fields, may attribute much of their good fortune.

"Friendly Enemies" played on Broadway and at the main play houses in all the large cities of the country for several seasons and was publicly recognized by President Wilson, who arose in his box and commended the piece, on the opening night in Washington. The play has now been adapted to the screen and is playing a

engagement at the Theatre. The creation of the play is an intensely interesting story. Samuel Shipman had conceived a plot for a play in which he planned that Louis Mann and Sam Bernard should play the leading roles. Shipman and Bernard were lunching at the old Knickerbocker one day, discussing the proposed play when Arthur Hopkins came in. They outlined the play for him and he arranged that they should call at his office the next day at two when he would give them his decision.

The next day the two were lunching together again at the same place (in those days it was the theatrical haunt), and were about to leave, it being one thirty, when A. H. Woods happened along.

"Hello, boys, what's the hurry."
"Got an appointment with Arthur Hopkins at two o'clock", they replied.
"What are you going to see Hopkins about?"

"To try to sell him a play, a play that you ought to have. It's Sammy's, and Louis and I are going to play in it," replied Bernard.

"Is that so," came the thoughtful answer. And then, "Well, it's twenty-five of two, you'd better be on your way. Guess I'll walk over that way with you, I'm not hungry anyway."

It took only five minutes to reach the Hopkins building, and as there was still twenty minutes to spare, Woods suggested that they go across to his office for a few minutes. At the entrance they met Louis Mann.

"Come along Louis," invited Woods, "we're going to my office."

Once settled in the producer's office, he queried, "Now then, let's have a look at the play."

"It isn't written yet," said Shipman.
"Well, tell me about it."
"But we've got to see Hopkins at two."
"Let's hear the story, anyhow."

So Shipman briefly outlined the plot touching only on the highlights. Woods remained pensive for a moment and then with an air of decision he turned to Mann and Bernard.

"Now, then, what do you boys want?"

A bit taken aback, but always ready with a proposition when it came to money, the two actors named a figure and it was not long before the terms were agreed upon. Shipman protesting

at two before he could

So he dashed over to the office, informed him that Mr. Hopkins had for the day to play golf. Shipman, stung by the deliberate snub, rushed back to the Woods' office to accept the terms offered.

There was only one thing now to be considered—the play had to be finished within the next two weeks. Shipman declared he could not do it by himself and asked to be allowed to get Aaron Hoffman with whom he had worked on previous occasions, to collaborate with him. There was existing at the time a rather strained situation between Woods and Hoffman, but the producer finally consented to the authorship.

Then Hoffman's consent had to be gained. By the time he was won over a week had passed and the authors had some tall hustling to do to accomplish the job. They left for Atlantic City where they hid themselves in an obscure hotel and had all their meals served in their rooms to avoid anyone who might break in upon their isolation.

It was a gigantic undertaking, but the script was finished within the week and two weeks later the piece was given its initial presentation at Atlantic City, where it was an immediate success.

Playing at Rivoli



LEW FIELDS IN "FRIENDLY ENEMIES"

RELEASED BY PRODUCERS DISTRIBUTING CORP.

One Col. Star Cut or Mat No. 1.

(Current Story)

"Volstead for President" Say Weber and Fields

Lucille Lee Stewart, who plays the part of the secret service officer in "Friendly Enemies" the George Melford production starring Weber and Fields, has as her very own one of the most interesting books in Hollywood. She calls it merely "Sayings from the Great," but a perusal of its contents might divulge a keener insight into

These Shorts Make Newsy Fillers

A troupe of professional dancers that would be an attraction at any high-priced variety house or in a Broadway revue, contributes a vivacious bit to the cabaret scenes in "Friendly Enemies," the big Melford special, featuring Weber and Fields in the leading roles.

These beautiful girls executed original and clever numbers in a setting that deserves special notice because, though small, it gives the effect of spaciousness and is unique in design and color scheme. It was designed by Art Director Cadwallader.

Monty B., well known humorist, was specially engaged to provide additional merriment during the scenes with Weber and Fields and others in the making of "Friendly Enemies." He worked in co-operation with the scenarists and directors and suggested gags and bits that have brightened up the script in a great number of places.

Bobbed hair was not popular during the making of "Friendly Enemies," the Broadway production starring Weber and Fields, the old comedy team. The extra girls in the cabaret and other scenes had to be only those who had retained their long tresses, for the time of the story is the period just preceding the war when bobbed hair was a style effected only by youngsters and radicals. The ease with which more than a sufficient number of girls was procured is a fair indication of the fact that bobbed hair is becoming gradually less fashionable and long hair is becoming again the style of the day.

Frank Whitson, well known film actor, is appearing in certain scenes of "Friendly Enemies," the Weber and Fields' picture which George Melford is producing. Mr. Whitson is not only an actor but a clever magician and a member of the Los Angeles Society of Magicians. "Friendly Enemies" is an Edward Belasco Productions' offering.

Whiskers of all sorts and sizes are to be found adorning the faces of type actors in many of the scenes of "Friendly Enemies," George Melford's production with Weber and Fields. German types, bankers (generally conceived on the screen as heavily bewhiskered), and plotters who, as all the world knows must hide behind bushy beards, are all prominent. While the work on the Belasco studio was forging ahead, the almost forgotten game of Beaver was once more brought to the fore and passed many pleasant hours for the hard working cast.

Ed. Porter is living down his movie past as a bad man by playing a secret service detective in "Friendly Enemies," George Melford's production for Belasco with Weber and Fields in the leading roles. Mr. Porter is trying to look less like a villain and more like an officer and is succeeding admirably, it is reported.

The white cat and the green parrot used in many of the scenes of "Friendly Enemies" who were strangers when first engaged for their separate parts in this Melford special starring Weber and Fields, have since become fast friends.

The parrot was cold when he first came to the studio and sat shivering in his cage unnoticed. A script girl went over to speak to it and it lifted one foot plaintively and remarked, "It's a damn shame." The girl was so af-

fecte he told Props, who placed the parrot near the heater. It was there that he met Nancy, the little white cat who sat basking in the delicious warmth of the stove.

A complete company of the United States Coast Artillery from Fort McArthur, headed by four officers, enacted the embarkation of a troop bound for the front during war time, during the filming of "Friendly Enemies," the George Melford production starring Weber and Fields.

In a special permit Captain Durcan, formerly of the Coast Artillery and a special military advisor for this picture arranged for the troops to come to the Hollywood Studios, where the scene were filmed. The men were given special quarters at the studio and the officers entertained at the Montmartre.

In a spirit of fun George Melford making "Friendly Enemies" with Weber and Fields, produced a telegram one day supposed to have been just received from the East, and called the two stars into a corner.

"This is awful," he said. "Just listen. And he read a wire supposed to have been sent by the Producers Distributing Corp., stating that after seeing still from "Friendly Enemies," they had decided that Joe Weber should wear the "pad" which makes him so stout on the stage. It would, therefore, be necessary to retake all the scenes which have been done. Joe became very excited.

"I won't do it, I'll quit."

George winked to Lew Fields as he handed the wire to the other half of the famous team. Lew read it seriously but when he glanced up and saw Joe face he had to grin. Joe tumbled the joke and peace was restored.

In their first days in the show game Weber and Fields performed three times on the same bill; collected tickets from seven to eight each night; shifted scenery; ran errands; answered to the name "boy" both individually and collectively. In their spare time they rehearsed for their new acts.

Their friends still call them "the boys," though not for the reason cited here. They are, in fact, boys at heart and have never lost that youthful buoyancy that has carried them through all the vicissitudes of life to a distinguished success as the leaders in their particular branch of the profession.

A. H. S.
Presents A George

"FRIENDLY ENEMIES"

WEBER

and an
Directed by G.
Adapted by ALFRED A. C.
From the Play by SAMUEL S.
Photographed by CHA.
RUDOLPH BY
Produced by EDWARD B.
Released by PRODUCERS I.

Carl Pfeiffer
Henry Lock
June Bock
William Pfeiffer

AT THE CRITERION



Read Of Weber and Fields Lagerly Waiting To See Them

Take Newsy Fillers

ected she told Props, who placed the parrot near the heater. It was there that he met Nancy, the little white cat, who sat basking in the delicious warmth of the stove.

A complete company of the United States Coast Artillery from Fort McArthur, headed by four officers, enacted the embarkation of a troop bound for overseas during war time, during the filming of "Friendly Enemies," the George Melford production starring Weber and Fields.

In a special permit Captain Duncan, formerly of the Coast Artillery and special military advisor for this picture, arranged for the troops to come to the Hollywood Studios, where the scenes were filmed. The men were given a special pass at the studio and the officers entertained at the Montmartre.

In a spirit of fun George Melford, making "Friendly Enemies" with Weber and Fields, produced a telegram one day supposed to have been just received from the East, and called the two stars into a corner.

"This is awful," he said. "Just listen." And he read a wire supposed to have been sent by the Producers Distributing Corp., stating that after seeing stills from "Friendly Enemies," they had decided that Joe Weber should wear the "pad" which makes him so stout on the stage. It would, therefore, be necessary to retake all the scenes which had been done. Joe became very excited.

"I won't do it, I'll quit."

George winked to Lew Fields as he handed the wire to the other half of the famous team. Lew read it seriously, but when he glanced up and saw Joe's face he had to grin. Joe tumbled to the joke and peace was restored.

In their first days in the show game Weber and Fields performed three times on the same bill; collected tickets from seven to eight each night; shifted scenery; ran errands; answered to the name "boy" both individually and collectively. In their spare time they rehearsed for their new acts.

Their friends still call them "the boys," though not for the reason cited here. They are, in fact, boys at heart and have never lost that youthful buoyancy that has carried them through all the vicissitudes of life to a distinguished success as the leaders in their particular branch of the profession.

(Advance Notice)

BROADWAY WEPT AT WEBER-FIELDS BREAK

Tears Streaked Faces of Actors and Audiences at Farewell of Now United Team

The story of how Weber and Fields, after successfully running their Music Hall as the most popular theatre in New York for many years, dissolved partnership, recalls what is still probably the most remarkable farewell performance in the entire history of the stage.

The two comedians had, through sheer force of untiring effort, raised themselves from the ranks of dime museum entertainers to the most popular team on the variety stage.

May 29, 1904, marked the final performance of "Whoop-dee-Dee" at the New Amsterdam Theatre in New York and the dissolving of the partnership of the famous team. As the Herald reviewer wrote on that occasion:

"A Broadway audience is not particularly sentimental but the tears that streaked the painted and powdered faces of the stage, were multiplied many times in the audience as 'Auld Lang Syne' became the final musical number.

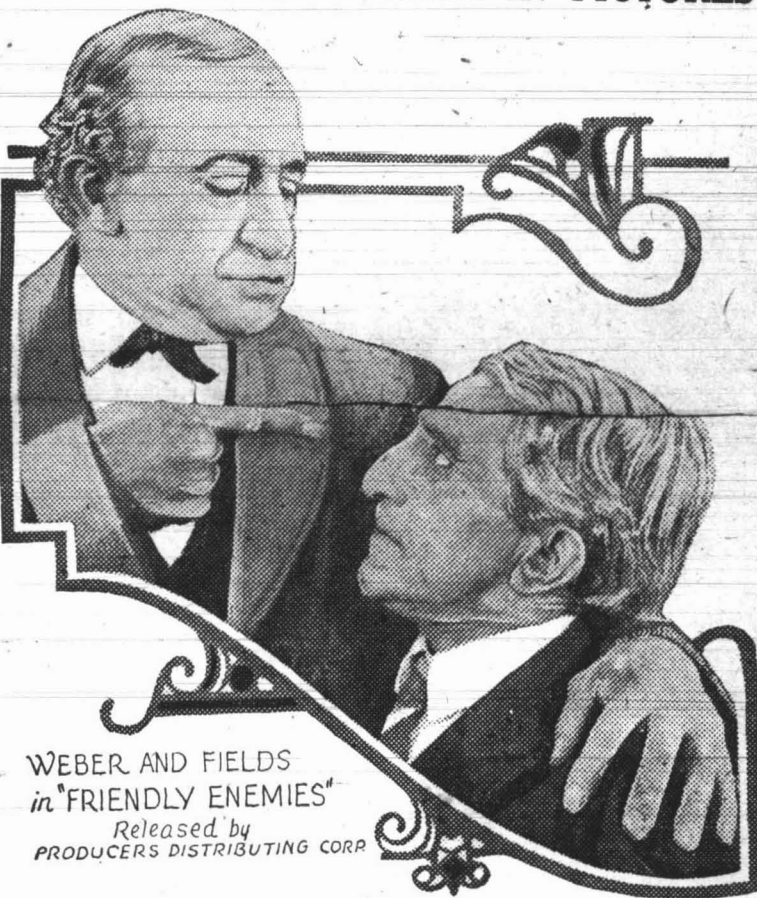
But Weber and Fields were destined to come together again and their recent vaudeville tour, interrupted by a break of three months during which time the team assumed the leading roles in George Melford's "Friendly Enemies" which comes to the Theatre for a run starting throughout the country.

Weber and Fields are an institution in the American theatre. Their comic antics, their slapstick comedy, is as genuinely American as "ham and." From coast to coast the public sings their praise and waits with impatience for their numerous appearances in the Keith circuit of theatres.

Not often have they put aside their comedy lines to assume dramatic roles but those few occasions have always been successful.

They are now appearing in a screen version of one of the most popular Broadway successes produced during the war, "Friendly Enemies," and as the two German-Americans who are continually squabbling, they are superb. "Friendly Enemies" jealously guards the distinction of being commended as a splendid play by Woodrow Wilson, who was so moved by the production that he rose in the audience and publicly acclaimed it.

FAMOUS COMEDY TEAM IN PICTURES



WEBER AND FIELDS
in "FRIENDLY ENEMIES"

Released by
PRODUCERS DISTRIBUTING CORP.

For almost fifty years Weber and Fields, two miserably poor East Side boys who painfully climbed the ladder of success till today they stand highest in the profession, have been prominent figures in every corner of the amusement world. Having conquered the

dime museum, the cheap variety house, the traveling circus, the better class music halls, and the legitimate stage, they are now bent on conquest of the motion picture world. They are making their bow in "Friendly Enemies" at the Rialto Theatre.

Two Column Scene Cut or Mat No. 3

Facts You Should Know

THE PLAY

"Friendly Enemies" was a successful stage play in which Louis Mann and Sam Bernard were featured. It was written by Samuel Shipman and Aaron Hoffman the latter known the country over as author of such successful plays as "Welcome Stranger."

THE DIRECTOR

George Melford, a man whose efforts have carried him far. Sixty-seven pictures for Paramount is his record, a record hard to approach. This same company advanced him to the position of a producer, and A. H. Sebastian of Edward Belasco Productions, Inc., has conferred upon Mr. Melford the same signal distinction in designating "Friendly Enemies," a George Melford Production.

FEATURED PLAYERS

Weber and Fields are theatrical figures whose names have been household words the country over for half a century. They stand among the originators of slapstick comedy and shall always symbolize clean, American burlesque as first interpreted by them in their own Music Hall. They bring to the screen all their unique ability backed by a world-wide popularity.

THE CAST

Principals in the cast of "Friendly Enemies" are all players of note, artists whose names have long been recognized as representative of the best in the profession.

Virginia Brown Faire plays the part of the daughter with sweetness and charm.

Lucille Lee Stewart as a self-appointed secret service agent gives a vividly colorful portrayal that gives reality and sustained emotion to the

Jack Mulhall makes a delightful juvenile who dons the U. S. uniform and prepares for overseas duty, leaving behind him broken-hearted parents and a proud but pining sweetheart.

Stuart Holmes, as always, is a villain of no mean accomplishments. The film world will again pay him the compliment of hating him when they see him this time as a scheming spy.

Ergenie Besserer as the Mother is both capable and convincing.

Several minor roles are played by such people of distinction as Jules Hamit, Fred A. Kelsey, and Frankie Bailey of the original Weber and Fields Music Hall company.

THE SCENARIO

Alfred A. Cohn and Josephine Quirk well known scenario experts are responsible for the adaptation of "Friendly Enemies." That they did a good piece of work, retaining all the humor and pathos of the original play and adding scenes and situations that would add to the play's effectiveness on the screen, is evidenced by the superior quality of the production. Working in close cooperation with George Melford, they have made this a moving, powerful, dramatic and, at the same time, highly humorous picture.

APPEAL

Behind a great dramatic engine is banked a carload of sentiment, emotion, romance, devotion and a big stirring message that speaks a word to every man, woman and child in the country. It is not only a picture for adults but one to which children might be taken with the assurance that there can be nothing to offend and much to benefit these malleable minds. Here is a picture that will draw crowds for miles around and will delight the millions that gather round the lobby front to clamour

A. H. SEBASTIAN

Presents A George Melford Production

"FRIENDLY ENEMIES"

with

WEBER & FIELDS

and an all-star cast

Directed by GEORGE MELFORD

Adapted by ALFRED A COHN and JOSEPHINE QUIRK

From the Play by SAMUEL SHIPMAN and AARON HOFFMAN

Photographed by CHARLES G. CLARKE, A. S. C.

RUDOLPH BYLEK, Assistant Director

Produced by EDWARD BELASCO PRODUCTIONS, Inc.

Released by PRODUCERS DISTRIBUTING CORPORATION

THE CAST

Carl Pfeiffer	Lew Fields
Henry Block	Joe Weber
June Bock	Virginia Brown Faire
William Pfeiffer	Jack Mulhall

"Friendly Enemies" played on Broadway and at the main play houses in all the large cities of the country for several seasons and was publicly recognized by President Wilson, who arose in his box and commended the piece, on the opening night in Washington. The play has now been adapted to the screen and is playing a _____ Theatre.

The creation of the play is an intensely interesting story. Samuel Shipman had conceived a plot for a play in which he planned that Louis Mann and Sam Bernard should play the leading roles. Shipman and Bernard were lunching at the old Knickerbocker one day, discussing the proposed play when Arthur Hopkins came in. They outlined the play for him and he arranged that they should call at his office the next day at two when he would give them his decision.

The next day the two were lunching together again at the same place (in those days it was the theatrical haunt), and were about to leave, it being one thirty, when A. H. Woods happened along.

"Hello, boys, what's the hurry."
"Got an appointment with Arthur Hopkins at two o'clock", they replied.
"What are you going to see Hopkins about?"

"To try to sell him a play, a play that you ought to have. It's Sammy's, and Louis and I are going to play in it", replied Bernard.

"Is that so," came the thoughtful answer. And then, "Well, it's twenty-five of two, you'd better be on your way. Guess I'll walk over that way with you, I'm not hungry anyway."

It took only five minutes to reach the Hopkins building, and as there was still twenty minutes to spare, Woods suggested that they go across to his office for a few minutes. At the entrance they met Louis Mann.

"Come along Louis," invited Woods, "we're going to my office."

Once settled in the producer's office, he queried, "Now then, let's have a look at the play."

"It isn't written yet," said Shipman.

"Well, tell me about it."

"But we've got to see Hopkins at two."

"Let's hear the story, anyhow."

declared he could not do it by himself and asked to be allowed to get Aaron Hoffman with whom he had worked on previous occasions, to collaborate with him. There was existing at the time a rather strained situation between Woods and Hoffman, but the producer finally consented to the authorship.

Then Hoffman's consent had to be gained. By the time he was won over a week had passed and the authors had some tall hustling to do to accomplish the job. They left for Atlantic City where they hid themselves in an obscure hotel and had all their meals served in their rooms to avoid anyone who might break in upon their isolation.

It was a gigantic undertaking, but the script was finished within the week and two weeks later the piece was given its initial presentation at Atlantic City, where it was an immediate success.

Playing at Rivoli



LEW FIELDS in "FRIENDLY ENEMIES"
RELEASED BY PRODUCERS DISTRIBUTING CORP

One Col. Star Cut or Mat No. 1.

(Current Story)

"Volstead for President" Say Weber and Fields

Lucille Lee Stewart, who plays the part of the secret service officer in "Friendly Enemies" the George Melford production starring Weber and Fields, has as her very own one of the most interesting books in Hollywood. She calls it merely "Sayings from the Great," but a perusal of its contents might divulge a keener insight into the trend of minds of those celebrities whose words of wisdom or humor are written there, than many of them suspect.

The most recent addition to the famous album is the joint work of Weber and Fields with whom Miss Stewart has many scenes in the play which is now in its _____ Theatre.

Undoubtedly the thing that made the most vivid impression on the two comedians during the filming of the picture, was the scene laid in the pre-

Broadway production starring Weber and Fields, the old comedy team. The extra girls in the cabaret and other scenes had to be only those who had retained their long tresses, for the time of the story is the period just preceding the war when bobbed hair was a style effected only by youngsters and radicals. The ease with which more than a sufficient number of girls was procured is a fair indication of the fact that bobbed hair is becoming gradually less fashionable and long hair is becoming again the style of the day.

Frank Whitson, well known film actor, is appearing in certain scenes of "Friendly Enemies," the Weber and Fields' picture which George Melford is producing. Mr. Whitson is not only an actor but a clever magician and a member of the Los Angeles Society of Magicians. "Friendly Enemies" is an Edward Belasco Productions' offering.

Whiskers of all sorts and sizes are to be found adorning the faces of type actors in many of the scenes of "Friendly Enemies," George Melford's production with Weber and Fields. German types, bankers (generally conceived on the screen as heavily bewiskered), and plotters who, as all the world knows must hide behind bushy beards, are all prominent. While the work on the Belasco studio was forging ahead, the almost forgotten game of Beaver was once more brought to the fore and passed many pleasant hours for the hard working cast.

Ed. Porter is living down his movie past as a bad man by playing a secret service detective in "Friendly Enemies," George Melford's production for Belasco with Weber and Fields in the leading roles. Mr. Porter is trying to look less like a villain and more like an officer and is succeeding admirably, it is reported.

The white cat and the green parrot used in many of the scenes of "Friendly Enemies" who were strangers when first engaged for their separate parts in this Melford special starring Weber and Fields, have since become fast friends.

The parrot was cold when he first came to the studio and sat shivering in his cage unnoticed. A script girl went over to speak to it and it lifted one foot plaintively and remarked, "It's a damn shame." The girl was so af-

(Current Notice)

Weber and Fields Have Always Stood For Stage Decency

Two quiet, elderly gentlemen still well preserved, well dressed and in perfect taste, strolled down Hollywood Boulevard.

"Look!" exclaimed a young woman to her escort, "that's Weber and Fields."

One grows so accustomed to seeing celebrities in Hollywood that it is not as thrilling as might be thought, to be

suddenly confronted by a famous person, but even in this sophisticated community, the appearance of this veteran comedy team created a sensation.

For they stand for something in the theatrical and picture world that is decidedly worthwhile and they trail behind them with their fifty years of theatrical experience of one kind or another, only friendly thoughts and kindly relations with all who have had anything to do with them in all that time.

They stand for decency, good showmanship, the fine art of humor, and are themselves literal examples of the purely self-made man as America sees him—the man who fought it through alone and won out with flying colors.

Weber and Fields stand for what we so urgently need on the screen—wholesomeness, humaneness. The public wants its sensations but it need not be overfed, nor need it be surfeited with such rich food that its digestive system becomes upset.

We look to Weber and Fields for a fine, clean, very laughable and human story in picture form and those who take advantage of the showing of "Friendly Enemies" at the _____ Theatre during _____ will be rewarded by seeing just such a piece of sterling entertainment.

and Fields, produced a telegram one day supposed to have been just received from the East, and called the two stars into a corner.

"This is awful," he said. "Just listen." And he read a wire supposed to have been sent by the Producers Distributing Corp., stating that after seeing stills from "Friendly Enemies," they had decided that Joe Weber should wear the "pad" which makes him so stout on the stage. It would, therefore, be necessary to retake all the scenes which had been done. Joe became very excited.

"I won't do it, I'll quit."
George winked to Lew Fields as he handed the wire to the other half of the famous team. Lew read it seriously, but when he glanced up and saw Joe's face he had to grin. Joe tumbled to the joke and peace was restored.

In their first days in the show game Weber and Fields performed three times on the same bill; collected tickets from seven to eight each night; shifted scenery; ran errands; answered to the name "boy" both individually and collectively. In their spare time they rehearsed for their new acts.

Their friends still call them "the boys," though not for the reason cited here. They are, in fact, boys at heart and have never lost that youthful buoyancy that has carried them through all the vicissitudes of life to a distinguished success as the leaders in their particular branch of the profession.

A. H. SE
Presents A George

"FRIENDLY

WEBER

and an
Directed by GE
Adapted by ALFRED A CO
From the Play by SAMUEL SH
Photographed by CHA
RUDOLPH BYL
Produced by EDWARD B
Released by PRODUCERS D

TH
Carl Pfeiffer _____
Henry Block _____
June Block _____
William Pfeiffer _____
Hilda Schwartz _____
Miller (alias Walter Stuart) _____
Mrs. Marie Pfeiffer _____
Nora _____
Frederick Schnitzler _____
Adolph _____
Messenger Boy _____
S. S. Officer U. S. _____

TH
Carl Pfeiffer, a wholesale shoe banker, continue in the new work the old country and which is no and pretty squab— which the

voted amies.
Many people gather at Schnitzler for the pleasure of listening to the men's, knowing that the two old all the while and that the inevitable to be stirred into another different moments.

In America's sudden announce War, the bosom friends find food comment. They do not realize Pfeiffer's son William enlists in June, and prepares to leave for F

A merry game of cards between peaceful household is rudely interrupted by an explosion on a train certain that it is the Titan and rumor is joyously dispelled by a sound.

A later and more authentic report cashier employed at Schnitzler's Secret Service—had encouraged frequent the Cafe, and learning courageously shadowed his according to the waiting Secret Service man hurled the bomb. Fortunately, his mark and Hilda escaped with

Then she, Block and Pfeiffer Miller and bring about his arrest. And when the excitement is a more to their cards—as jolly as and before long they are bante manner, thus proving conclusive more at ease.

AT THE CRITERION



Friendly Enemies

with
Weber and Fields

Producers Distributing Corporation

A George Melford drama teeming with sparkling comedy. A real good picture that everybody will enjoy.

One Col. Ad Cut or Mat No. 1

prohibition, sat on the book points out:

"John Barleycorn is dead but it takes his funeral procession a long time to pass a given point."

"The wages of gin is breath."

"With all your faults I love you, still."

"It's a long lane that has no roadhouse."

"No wonder the world is taking such an interest in spirits."

"As a trouble maker Sitting Bull never could compare with Standing Order."

"We might as well kick the bucket if we can't get anything to put into it."

"Brother Volstead ought to run for president on the Excursion ticket."

"The only way to get a good bier these days is to go somewhere and die."

"It took eight years to perfect the cotton gin, and then it wasn't a good drink."

"The fine old whiskey you get nowadays is full of enthusiasm. If you don't open it within four days it will burst the bottle."

"The exercises will now close with a few bars of 'Comin Through the Rye'."

("Chorus of boos")

In a spirit of fun George Melford, making "Friendly Enemies" with Weber and Fields, produced a telegram one day supposed to have been just received from the East, and called the two stars into a corner.

"This is awful," he said. "Just listen." And he read a wire supposed to have been sent by the Producers Distributing Corp., stating that after seeing stills from "Friendly Enemies," they had decided that Joe Weber should wear the "pad" which makes him so stout on the stage. It would, therefore, be necessary to retake all the scenes which had been done. Joe became very excited.

"I won't do it, I'll quit."

George winked to Lew Fields as he handed the wire to the other half of the famous team. Lew read it seriously, but when he glanced up and saw Joe's face he had to grin. Joe tumbled to the joke and peace was restored.

In their first days in the show game Weber and Fields performed three times on the same bill; collected tickets from seven to eight each night; shifted scenery; ran errands; answered to the name "boy" both individually and collectively. In their spare time they rehearsed for their new acts.

Their friends still call them "the boys," though not for the reason cited here. They are, in fact, boys at heart and have never lost that youthful buoyancy that has carried them through all the vicissitudes of life to a distinguished success as the leaders in their particular branch of the profession.

"A Broadway audience is not particularly sentimental but the tears that streaked the painted and powdered faces of the stage, were multiplied many times in the audience as "Auld Lang Syne" became the final musical number.

But Weber and Fields were destined to come together again and their recent vaudeville tour, interrupted by a break of three months during which time the team assumed the leading roles in George Melford's "Friendly Enemies" which comes to the Theatre for a run starting was a veritable riot throughout the country.

Weber and Fields are an institution in the American theatre. Their comic antics, their slapstick comedy, is as genuinely American as "ham and." From coast to coast the public sings their praise and waits with impatience for their numerous appearances in the Keith circuit of theatres.

Not often have they put aside their comedy lines to assume dramatic roles but those few occasions have always been successful.

They are now appearing in a screen version of one of the most popular Broadway successes produced during the war, "Friendly Enemies," and as the two German-Americans who are continually squabbling, they are superb. "Friendly Enemies" jealously guards the distinction of being commended as a splendid play by Woodrow Wilson, who was so moved by the production that he rose in the audience and publicly acclaimed it.

A. H. SEBASTIAN

Presents A George Melford Production

"FRIENDLY ENEMIES"

with

WEBER & FIELDS

and an all-star cast

Directed by GEORGE MELFORD

Adapted by ALFRED A COHN and JOSEPHINE QUIRK

From the Play by SAMUEL SHIPMAN and AARON HOFFMAN

Photographed by CHARLES G. CLARKE, A. S. C.

RUDOLPH BYLEK, Assistant Director

Produced by EDWARD BELASCO PRODUCTIONS, Inc.

Released by PRODUCERS DISTRIBUTING CORPORATION

THE CAST

Carl Pfeiffer	Lew Fields
Henry Block	Joe Weber
June Block	Virginia Brown Faire
William Pfeiffer	Jack Mulhall
Hilda Schwartz	Lucille Lee Stewart
Miller (alias Walter Stuart)	Stuart Holmes
Mrs. Marie Pfeiffer	Eugenie Besserer
Nora	Nora Hayden
Frederick Schnitzler	Jules Hanft
Adolph	Fred A. Kelsey
Messenger Boy	Johnnie Fox
S. S. Officer U. S.	Ed Porter

THE STORY

Carl Pfeiffer, a wholesale shoe dealer, and Henry Block, a New York banker, continue in the new world a beautiful friendship which began in the old country and which is not weakened by the continuous bantering and petty squabbling which the two indulge to the despair of their devoted families.

Many people gather at Schnitzler's Cafe on Fourteenth Street merely for the pleasure of listening to their heated discussions and ludicrous arguments, knowing that the two old fellows have a fine regard for each other all the while and that the inevitable consummation is an agreement only to be stirred into another difference of opinion within the next few moments.

In America's sudden announcement of her decision to enter the World War, the bosom friends find food for much lively discussion and furious comment. They do not realize that it can affect them seriously until Pfeiffer's son William enlists immediately after marrying Block's daughter June, and prepares to leave for France on an early transport—the Titan.

A merry game of cards between Pfeiffer and Block in the former's peaceful household is rudely interrupted by a vague and exaggerated rumor of an explosion on a transport. Pfeiffer is broken by the news—certain that it is the Titan and that his only son is dead. However, the rumor is joyously dispelled by the sudden appearance of William, safe and sound.

A later and more authentic report carries the true facts: Hilda, a pretty cashier employed at Schnitzler's Cafe—actually a member of the U. S. Secret Service—had encouraged the friendship of Miller, a young spy who frequented the Cafe, and learning of his plans to blow up the Titan, had courageously shadowed his accomplice to the docks and pointed him out to the waiting Secret Service men, who reached him just after he had hurled the bomb. Fortunately, however, the diabolical device had missed its mark and Hilda escaped with very slight injuries.

Then she, Block and Pfeiffer concoct a scheme whereby they trap Miller and bring about his arrest.

And when the excitement is all over, Pfeiffer and Block sit down once more to their cards—as jolly as though nothing unusual had occurred—and before long they are bantering and joshing in their inimitable old manner, thus proving conclusively that their hearts and minds are once more at ease.

WEBER AND FIELDS
in "FRIENDLY ENEMIES"

Released by
PRODUCERS DISTRIBUTING CORP.

For almost fifty years Weber and Fields, two miserably poor East Side boys who painfully climbed the ladder of success till today they stand highest in the profession, have been prominent figures in every corner of the amusement world. Having conquered the dime museum, the cheap variety house, the traveling circus, the better class music halls, and the legitimate stage, they are now bent on conquest of the motion picture world. They are making their bow in "Friendly Enemies" at the Rialto Theatre.

Two Column Scene Cut or Mat No. 3

Facts You Should Know

THE PLAY

"Friendly Enemies" was a successful stage play in which Louis Mann and Sam Bernard were featured. It was written by Samuel Shipman and Aaron Hoffman the latter known the country over as author of such successful plays as "Welcome Stranger."

THE DIRECTOR

George Melford, a man whose efforts have carried him far. Sixty-seven pictures for Paramount is his record, a record hard to approach. This same company advanced him to the position of a producer, and A. H. Sebastian of Edward Belasco Productions, Inc., has conferred upon Mr. Melford the same signal distinction in designating "Friendly Enemies," a George Melford Production.

FEATURED PLAYERS

Weber and Fields are theatrical figures whose names have been household words the country over for half a century. They stand among the originators of slapstick comedy and shall always symbolize clean, American burlesque as first interpreted by them in their own Music Hall. They bring to the screen all their unique ability backed by a world-wide popularity.

THE CAST

Principals in the cast of "Friendly Enemies" are all players of note, artists whose names have long been recognized as representative of the best in the profession.

Virginia Brown Faire plays the part of the daughter with sweetness and charm.

Lucille Lee Stewart as a self-appointed secret service agent gives a vividly colorful portrayal that gives virility and sustained emotion to the picture.

Jack Mulhall makes a delightful juvenile who dons the U. S. uniform and prepares for overseas duty, leaving behind him broken-hearted parents and a proud but pining sweetheart.

Stuart Holmes, as always, is a villain of no mean accomplishments. The film world will again pay him the compliment of hating him when they see him this time as a scheming spy.

Eugenie Besserer as the Mother is both capable and convincing.

Several minor roles are played by such people of distinction as Jules Hanft, Fred A. Kelsey, and Frankie Bailey of the original Weber and Fields Music Hall company.

THE SCENARIO

Alfred A. Cohn and Josephine Quirk well known scenario experts are responsible for the adaptation of "Friendly Enemies." That they did a good piece of work, retaining all the humor and pathos of the original play and adding scenes and situations that would add to the play's effectiveness on the screen, is evidenced by the superior quality of the production. Working in close cooperation with George Melford, they have made this a moving, powerful, dramatic and, at the same time, highly humorous picture.

APPEAL

Behind a great dramatic engine is banked a carload of sentiment, emotion, romance, devotion and a big stirring message that speaks a word to every man, woman and child in the country. It is not only a picture for adults but one to which children might be taken with the assurance that there can be nothing to offend and much to benefit these malleable minds. Here is a picture that will draw crowds for miles around and will delight the millions that gather round the lobby front to clamour for admission.

GOOD NEWS—

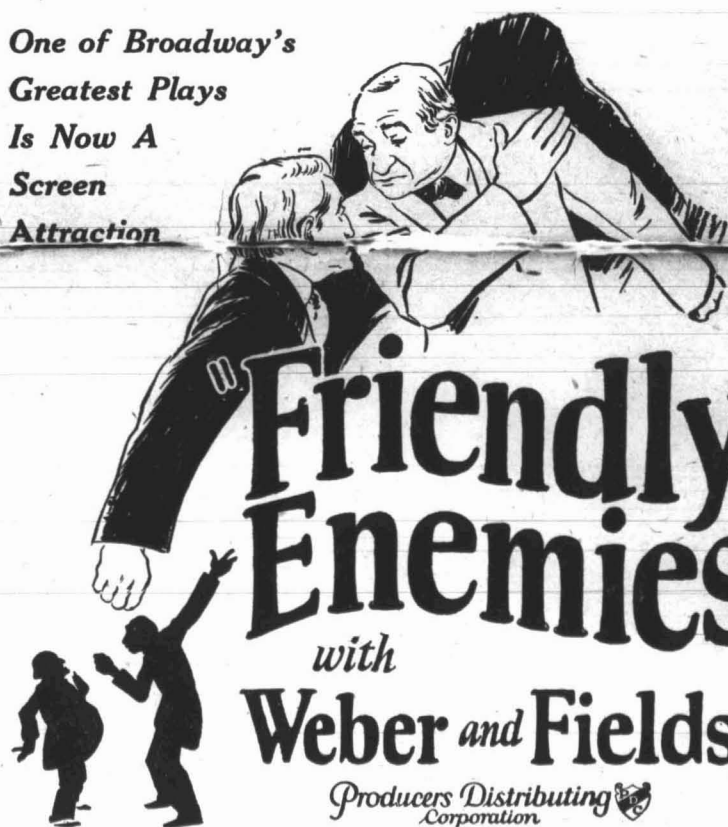
One of Broadway's

Greatest Plays

Is Now A

Screen

Attraction



The world's funniest comedians make their screen bow in this great George Melford photoplay supported by a wonderful cast.

NOW RIALTO PLAYING

Two Column Ad Cut or Mat No. 4

Never Was A Showman Offer Staging A Clean-Up. I

REVIEW NO. 1

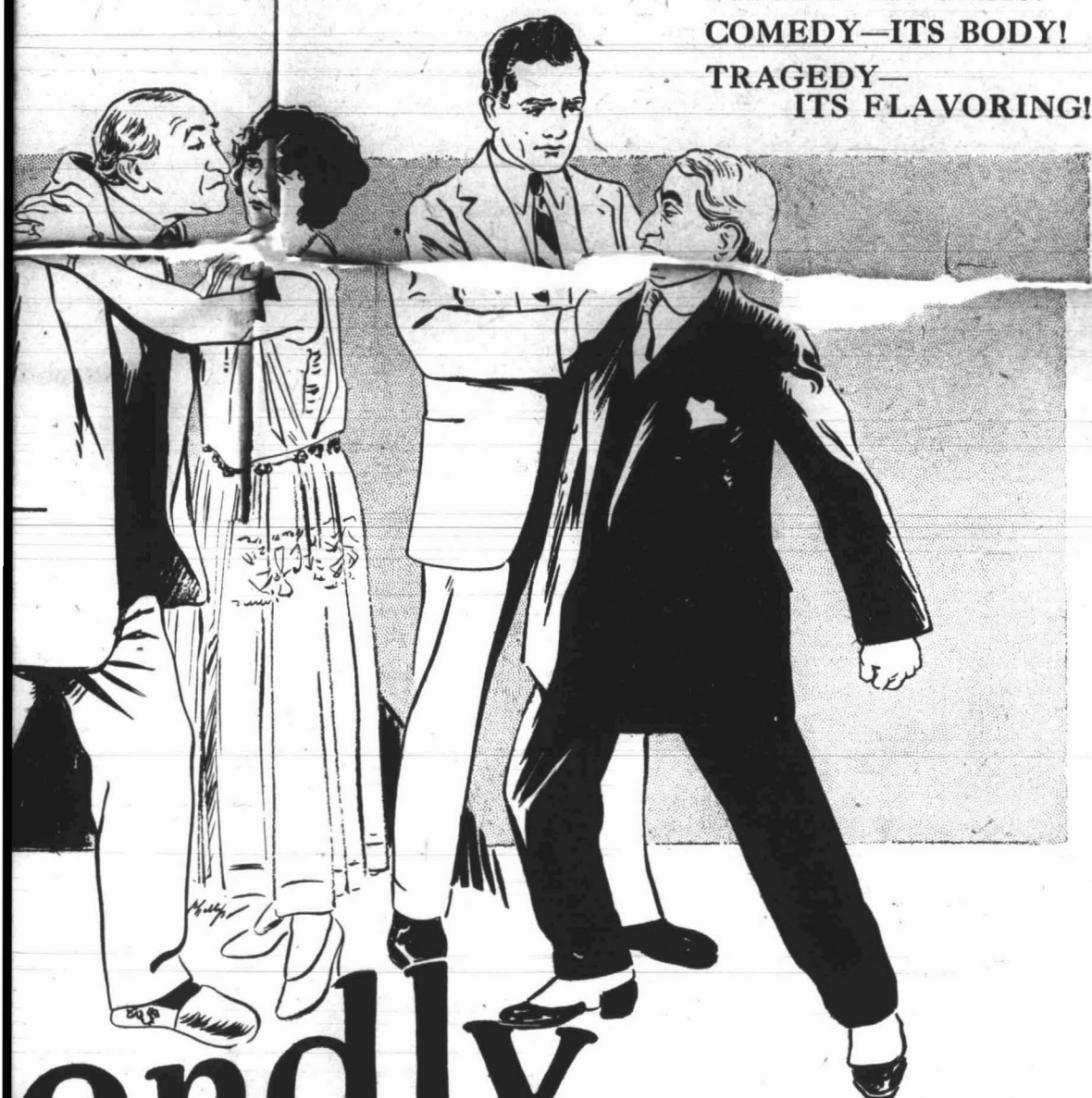
Weber and Fields

Score on Screen

n Offered A Surer Means Of
-Up. Don't Let It Pass You By

PICCADILLY THEATRE

DRAMA—ITS BASIS!
COMEDY—ITS BODY!
TRAGEDY—
ITS FLAVORING!



Friendly Enemies

with Weber
and Fields

Producers Distributing
Corporation



and Aaron Hoffman's colossal master-
screen after several seasons on the speaking
the signal distinction of being lauded by
in the opening night in Washington.
elford Picture with Weber and Fields—
r and best-loved entertainers—in the lead-
even surpasses the stage production. It is
y deserving the designation, "masterpiece."
you will cry, you will gasp, and you will
when you see this remarkable picture.

Four Column Ad Cut or Mat No. 6

Symbol: (of what?) Right enough!
Lucille Lee Stewart is a sister of the
famous Anita. Her eyes are blue and
her hair is golden blond.

Played Screen
Role on Stage

(Current Notice)
FRANKIE BAILEY IN

(Advance Notice) HOLLYWOOD BARROOM WILL REMAIN OPEN

Authorities Will Not Close Old
Barroom Built Recently
In Screen City

Weber and Fields and everyone
connected with the making of
"Friendly Enemies" have always been
law abiding citizens. Therefore nothing
but near-beer flowed from the taps
as the old time bar-keep filled the
now almost forgotten steins and sei-
dles.

Charles Cadwallar, art director for
Edward Belasco Productions, among
other sets had built a representation
of an old German cafe in New York.
It is in this scene that Block and
Pfeiffer are first seen arguing about
the war. Therein, also, much of the
plotting and intrigue is conceived.

A real back bar was dug up from
some graveyard where rest such dis-
carded articles, and brightly refurn-
ished. A massive mahogany bar-
proper was also in evidence, while the
walls proudly boasted bock beer signs,
colored signs, and "girlie" pictures.

On the bar were lined all sorts of
bottles and glasses as well as a very
appetizing free lunch—salty, to give
the eater the desired and proper
thirst. It made one hungry and
thirsty to merely look at it.

After the set had been completed
and the props installed in their proper
places, Weber and Fields strolled
about to take a good look at it.

"That bar makes me feel thirsty,"
declared Weber.

The art director swelled at the com-
pliment.

"So many men," sighed Fields,
"miss their morning exercise nowa-
days."

"What's that," asked the other.
"Lifting your foot to the brass rail,"
smiling replied the comedy star.

During the filming of "Friendly En-
emies" which is coming to the
Theatre for a _____ start-
ing _____, there was almost
a steady line at the studio gates beg-
ging the doorman for permission to
go in and see the thirst provoking
set just for old times sake. The news
of its existence had some how gotten
around the town and everybody, the
men especially, wanted one last long
lingering look.

Another scene of keen interest is
New York's Fourteenth Street, as it
looked years ago. This street was
once New York's most important
thoroughfare and though it is now a
series of cheap stores, shooting gal-
leries, dime museums, ten cent movie
houses, and hawkers' stands, it is still
as colorful a spot as one could hope
to see anywhere.

Price Accessories Schedule LITHOGRAPHS 1-SHEET

1 to 9.....@ 15c each
10 to 49.....@ 11c each
50 or more.....@ 10c each

3-SHEETS

1 to 4.....@ 15c sh. or 45c each
5 to 24.....@ 11c sh. or 33c each
25 to 49.....@ 10c sh. or 30c each
50 or more.....@ 9c sh. or 27c each

6-SHEETS

1 to 4.....@ 12½c sh. or 75c ea.
5 to 14.....@ 12c sh. or 72c ea.
15 to 99.....@ 10c sh. or 60c ea.
100 or more....@ 9c sh. or 54c ea.

24-SHEET

1 to 4.....@ 10c sh. or \$2.40 ea.
5 to 9.....@ 9c sh. or 2.16 ea.
10 to 19.....@ 8c sh. or 1.92 ea.

demonstrate ably their unique talent for highly dramatic roles. As the two old Germans who are caught in the vortex of the World War and fight the battles over here, they are immense. The love theme involving the daughter of one and the son of the other friend, the devotion of the mother to her husband, the intense affection of the father for his son—these are elements that are universal in their appeal and leave no eye dry.

Yet there are two laughs for every tear and enough 'dramatic thrill, especially at the climax, to satisfy the most exacting. A great cast supports Weber and Fields. In the role of the heroine is pretty Virginia Brown Faire, while Jack Mulhall plays the young hero part. Stuart Holmes gives a fine portrayal of a Germany spy, Lucille Lee Stewart is a convincing secret service agent, and Eugenie Besserer is splendid as the mother.

The play from which the picture has been adapted had sensational runs in New York, Chicago, Baltimore, Cleveland, and numerous other large cities and when it played in Washington it called forth the personal praise of Woodrow Wilson, who was the guest of honor at the opening performance.

The picture version is even finer than the stage production. The wide range of effects which the screen permits and the stage forbids have added measurably to the effectiveness of the story and the addition of Weber and Fields to the cast has made the film complete in every sense. It may honestly be termed a film triumph, for it is, in fact, one of those rare artistic achievements which comes to the screen only too seldom.

REVIEW NO. 2

Broadway Success In Stirring Film

Weber and Fields, the peers of comedy entertainment the world over for half a century, have conquered again, this time without the spoken word—via the silversheet. Their performance at the Theatre in "Friendly Enemies," a George Melford picture for Belasco Productions, proves that they have lost none of their old time magnetism and that, even minus the chin beards, pads and other familiar costume props they are still Weber and Fields, or rather, Pfeiffer and Block, the "Friendly Enemies" who have been vividly living in the minds of all who saw the stage play back in the World War days.

The story is a powerful one. Prior to the war Pfeiffer is strong for his Fatherland, while Block is ready to renounce all allegiance to the country of his birth. Both are staunch Americans, but when this country enters the war, Pfeiffer believes a mistake has been made and he and his friend have bitter arguments on the subject.

When his son, without his knowledge, joins the colors, his cup of bitterness

"Friendly Enemies" Leaves Standard

After a _____ weeks engagement during which time there seemed to be a never ending line before the box office at every hour of the day, "Friendly Enemies" is now compelled to leave the Standard to make room for the next scheduled attraction.

None of their old fun provoking capacities the least bit lessened or slackened by the passage of many years, Weber and Fields, grand old men of the theatre, have been delighting their screen audiences as they have been pleasing theatregoers for the past fifty years.

Added to the millions of admirers and worshippers which these two charming gentlemen count among a friendly public they have now doubled that number in the ranks of new followers who became acquainted with them for the first time when they made their appearance on the screen of the _____ Theatre.

Their picture, a George Melford production in which Lucille Lee Stewart, Virginia Brown Faire, Jack Mulhall, and several others appear, not only gives the comedians more than sufficient opportunity for sparkling comedy, but provides them with two highly dramatic roles of which they prove themselves capable masters.

REVIEW NO. 3

"Friendly Enemies" A Laughing Hit

There was not a beer garden or dime museum on the Bowery in the old days that had not at some time resounded with the shrieks of laughter called forth by the slapstick antics of the kid team, Weber and Fields. There is not a variety house in the country, worth mentioning, in which the two dialect comedians have not received a hearty reception. The thousands upon thousands who crowded the old Weber and Fields' Music Hall still smile or laugh outright when they recall the musical comedies of this famous team.

It is small wonder then that last night's audience at the _____ Theatre, where "Friendly Enemies" is playing, should have howled hysterically as they watched Weber and Fields in their first screen attraction, an adaptation of one of Broadway's most noted recent successes.

The comedy team, assisted by Lucille Lee Stewart, Virginia Brown Faire, Jack Mulhall, Eugenie Besserer and a host of others, gave to this former stage play a strength it never had before. The story of the two elderly gentlemen who fight the war at home, is one fraught with reminiscent interest and there is about it a fairness which will appeal to everyone and cause many a sympathetic tear.

The love story is sweet and convincing and the domestic touches ring true at every turn. George Melford, the director, has left nothing to chance. His work reflects finesse and a knowledge of human nature much greater than the average. The settings are not only effective but absolutely accurate, especially those depicting the old German saloon in New York prior to the dry days when the beer flowed and the pretzels were free.

Here is a picture that will give you a most delightful evening of entertainment. There are Weber and Fields and there is a fine stirring play to keep the interest alive at every moment.

(Current Notice)

Weber-Fields Originators Of Slapstick Comedy

To the world at large the mention of "Weberfields" means years and years of delightful, vigorous, enthusiastic comedy—a national institution. To the stage the name means even more. They were, in truth, the originators of the pie-throwing gag.

Charlie Chaplin may start suit in the high courts of law claiming some imitator has "stolen his thunder" but in stating his case Charlie must be careful not to claim authorship for the pie-throwing trick for which he has become famous.

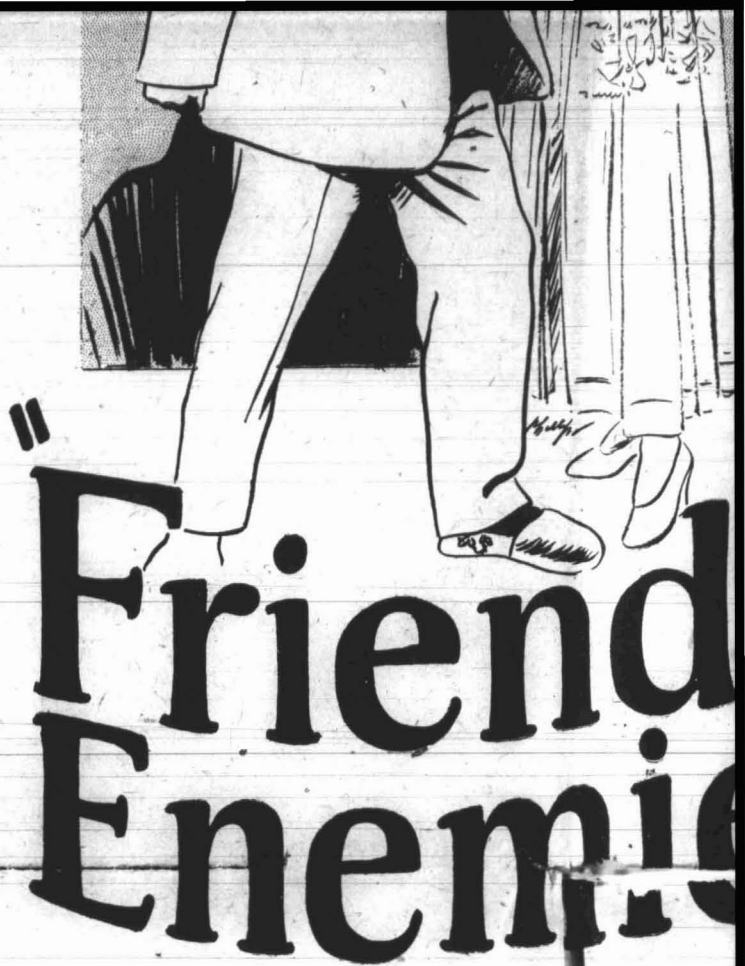
Weber and Fields started throwing pies long before Charlie knew there was such a thing as a stage, much less a screen. The stunt's birth is a simple story, quickly told. When the drama "The Conquerors" was running in New York, Weber and Fields presented at their Music Hall an uproarious travesty called "The Conquerors."

In the original the "heavy" had commanded the heroine to drink a glass of wine. Instead she dashed it in his face. In the Weberfields version, Charley Ross, the villain of the piece, ordered his wife, Mabel Fenton, the girl, to eat a custard pie of her own making, a fat, juicy, extra thick custard. She threw it in his face. Charley Chaplin was then but a cockney lad of nine.

It was Weber, too, who first wore a steel wig and padded pantaloons that his anatomy might withstand the terrific blows dealt him by the deadly cane of Lew Fields, and it was Fields who first sank a hatchet in a layer of cork between the hair and steel wig—tricks that have since become commonplace on the stage.

Weber and Fields are bringing their comedy to the screen for the first time in "Friendly Enemies," a picturization of the famous Broadway success of the same name. The picture, now playing at the _____ Theatre where it will remain for _____

_____ gives this great team no end of opportunities for splendid comedy and dramatic work.



Samuel Shipman and Aaron H. Shipman's color piece comes to the screen after several seasons on stage, where it had the signal distinction of being Woodrow Wilson on the opening night in Washington. As a George Melford Picture with Weber and Fields, the world's most popular and best-loved entertainers in leading roles, the story even surpasses the stage production, a brilliant photoplay deserving the designation, "a You will thrill, you will cry, you will gasp, laugh, laugh, laugh when you see the remarkable

Four Column Ad

Here's Some Live Answer Man's Data

Dervish: Yes, of course, Weber and Fields who appear in the current Edward Belasco production, "Friendly Enemies," are the world-famed comedy team. You were fortunate to have seen them in the old Music Hall days—they certainly were a riot. You know, Felix Isman has written a very interesting book about them. We hear they are even funnier in the movies than on the stage, so don't miss "Friendly Enemies." Write and tell me what you think of it, Dervish.

Salamagundi. The beautiful brunette you saw opposite Harry Carey in "The Lightning Rider" is Virginia Brown Faire. She's been in pictures several seasons now having gained her entrance via the beauty contest route. Yes, she played Essie in "Welcome Stranger." By the by, Edward Belasco has made a new picture in which Miss Faire plays a prominent role, and this will undoubtedly be her most important work since she is being featured with the two biggest drawing cards the theatrical world has ever known—Weber and Fields. "Friendly Enemies" is their first picture and should be at your local theatre shortly.

Prudence: Well, if you adore wavy hair in a man we don't wonder Jack Mulhall is your favorite. You're both right. He played opposite both the Talmadge girls. He certainly has been on the stage—that's where he received his preliminary training. Well, he's partly Irish, Prudence, and partly Scotch. He has an interesting role in Weber and Fields' first picture, "Friendly Enemies." If you never saw these two on the stage by no means miss seeing them on the screen.

Symbol: (of what?) Lucille Lee Stewart is sister of the famous Anita. Her eyes are blue and her hair is golden blond. Her latest work is the leading feminine role in "Friendly Enemies," a Broadway success which is now a picture in which Weber and Fields, the oldest comedy team on the stage, are being featured. The inimitable team found in Miss Stewart a remarkable resemblance to Lillian Russell, their one time associate. Hence, she was engaged for the role.

Trixie: You say you don't mention Stuart Holmes without

dible "Grrrrrrr!" Well, don't mind if he doesn't to hear that you enjoy his work spite of this feeling. His hobbies, we hear, are hunting and sculpture. You have appeared with Prudence in "The Siren of Seville." He does his latest bit of villainy in "Friendly Enemies," a picturization of the Broadway hit starring Weber and Fields. We hear it's a knock-out when comes to gloom-chasing. Be sure see it.

"FRIENDLY ENEMIES"

with W

Two Column Ad



Friendly Enemies

Producers Distributing Corporation

with Weber and Fields

man and Aaron Hoffman's colossal masterpiece screen after several seasons on the speaking had the signal distinction of being lauded by on the opening night in Washington. Melford Picture with Weber and Fields—popular and best-loved entertainers—in the lead—very even surpasses the stage production. It is a play deserving the designation, "masterpiece." Well, you will cry, you will gasp, and you will laugh when you see this remarkable picture.



Four Column Ad Cut or Mat No. 6

Symbol: (of what?) Right enough! Lucille Lee Stewart is sister of the famous Anita. Her eyes are blue and her hair is golden blond. Her latest work is the leading female role in "Friendly Enemies," a Broadway success which is now picture in which Weber and Fields, the oldest comedy team on the stage, are being featured. The inimitable team found in Miss Stewart a remarkable resemblance to Lillian Russell, their one time associate. Hence, she was engaged for the role.

Trixie: You say you can't mention Stuart. Well, without

dible "Grrrrrr!" Well, don't mind if he doesn't. We're glad to hear that you enjoy his work in spite of this feeling. His hobbies, we hear, are hunting and sculpture. Yes, he appeared with Priscilla Dean in "The Siren of Seville." He does his "mies," a picturization of "Friendly Enemies," a Broadway hit starring Weber and Fields. We hear it's a knock-out and Fields comes to gloom-chasing, but when it see it. Be sure to

Played Screen Role on Stage

Boston theatregoers whose memory serves them well will recall that when "Friendly Enemies," a play written by Aaron Hoffman and Samuel Shipman, played that city, it was not Sam Bernard who assumed the role of Carl Pfeiffer but Lew Fields.

The piece, playing at the time in New York with Louis Mann and Sam Bernard in the leading roles, had several road companies out. Weber and Fields were not appearing together just at that time and so Fields accepted a part with the Boston com-

Now he and Weber are playing together in that great play which in its film form is daily overcrowding the Theatre where it will remain for... The story was adapted to the screen by Alfred Cohn and Josephine Quirk for Edward Belasco Productions, Inc. and is being released as a George Melford production, he having directed the picture.

Supporting Weber and Fields are Lucille Lee Stewart, Virginia Brown Faire, Jack Mulhall, Eugenie Besserer and many others.

(Current Notice) FRANKIE BAILEY IN WEBER-FIELDS PICTURE

Former Stage Beauty Plays Small Roll in "Friendly Enemies" With One Time Employees

The same Frankie Bailey, but many years older, who first won her way into the hearts of the New York public, when she ar

Music, pian, and then won world-wide renown for beauty and talent, has joined the crowd out Hollywood way. That is, Frankie Bailey, the woman whose exquisite legs were the talk of the countryside, is appearing in pictures. More specifically, she is appearing at the Theatre where "Friendly Enemies" will remain for...

When Frankie heard that Weber and Fields had been induced to enter the motion picture sphere and were about to start work on "Friendly Enemies," which was to be produced as a Belasco Production under the directorship of George Melford, she hastened to the studio. The meeting was quite affecting. In fact, the still very pretty lady wept perceptibly as she recalled the glorious days of the past.

She wanted to appear in the film with her old employers and she begged for a part, no matter how small. The only thing they could offer her was a minor part as a mother, but Frankie grabbed at the idea.

Incidentally, Miss Bailey has a kitchen apron which boasts the signatures, traced and embroidered, of more than a thousand famous lights of the stage and screen. The two comedy favorites and their old star spent an interesting hour going over the names of these celebrities, many of whom have passed from life's stage.

plotting and intrigue is conceived. A real back bar was dug up from some graveyard where rest such discarded articles, and brightly refurbished. A massive mahogany bar—proper was also in evidence, while the walls proudly boasted back beer signs, colored signs, and "girlie" pictures. On the bar were lined all sorts of bottles and glasses as well as a very appetizing free lunch—salty, to give the eater the desired and proper thirst. It made one hungry and thirsty to merely look at it.

After the set had been completed and the props installed in their proper places, Weber and Fields strolled about to take a good look at it.

"That bar makes me feel thirsty," declared Weber.

The art director swelled at the compliment.

"So many men," sighed Fields, "miss their morning exercise nowadays."

"What's that," asked the other.


"Lifting your foot to the brass rail," smiling replied the comedy star.

During the filming of "Friendly Enemies" which is coming to the

Theatre for a starting... there was almost a steady line at the studio gates begging the doorman for permission to go in and see the thirst provoking set just for old times sake. The men especially, wanted one last long lingering look.

Another scene of keen interest is New York's Fourteenth Street, as it looked years ago. This street was once New York's most important thoroughfare and though it is now a series of cheap stores, shooting galleries, dime museums, ten cent movie houses, and hawkers' stands, it is still as colorful a spot as one could hope to see anywhere.

Price Accessories Schedule		
LITHOGRAPHS		
1-SHEET		
1 to 9.....	@ 15c each	
10 to 49.....	@ 11c each	
50 or more.....	@ 10c each	
3-SHEETS		
1 to 4.....	@ 15c sh. or 45c each	
5 to 24.....	@ 11c sh. or 33c each	
25 to 49.....	@ 10c sh. or 30c each	
50 or more.....	@ 9c sh. or 27c each	
6-SHEETS		
1 to 4.....	@ 12½c sh. or 75c ea.	
5 to 14.....	@ 12c sh. or 72c ea.	
15 to 99.....	@ 10c sh. or 60c ea.	
100 or more.....	@ 9c sh. or 54c ea.	
24-SHEET		
1 to 4.....	@ 10c sh. or \$2.40 ea.	
5 to 9.....	@ 9c sh. or 2.16 ea.	
10 to 19.....	@ 8c sh. or 1.92 ea.	
20 to 49.....	@ 1.88 ea.	
50 or more.....	@ 1.50 ea.	
11 x 14 PHOTOS		
8 in set—Plain		
1 or 2.....	50c a set	
3 or 4.....	40c a set	
5 or more.....	30c a set	
8 in set—Colored		
1 or 2.....	75c a set	
3 or 4.....	65c a set	
5 or more.....	50c a set	
22 x 28 PHOTOS		
1 or 2.....	80c a set	
3 or 4.....	70c a set	
5 or more.....	60c a set	
8 x 10 PHOTOS		
Black and White (10 to set)		
1 to 4.....	60c a set	
5 or more.....	50c a set	
14 x 36 INSERT CARDS		
1 to 9.....	25c each	
10 to 24.....	20c each	
25 to 74.....	18c each	
75 or more.....	15c each	
WINDOW CARDS		
1 to 49.....	7c each	
50 to 99.....	6c each	
100 or more.....	5c each	
SLIDES.....	15c each	
PRESS SHEETS.....	Gratis	
MUSIC CUES.....	Gratis	
PRODUCTION CUTS AND MATS		
	Cut	Mat
1 Col.	\$.25	\$.05
2 Col.40	.05
CUTS AND MATS FOR ADVERTISEMENT		
1 Col.25	.05
2 Col.40	.05
3 Col.60	.10
4 Col.	1.00	.15
Please note that reductions in quantity purchases apply to accessories on the same picture. For instance, 10 one-sheets on a single picture would cost \$1.10, but 10 one-sheets on two or more pictures will cost 15c each or \$1.50.		



"FRIENDLY ENEMIES"

with Weber and Fields

Two Column Ad Cut or Mat No. 3

Strong Box Office Cast Adds To Drawing Power

(Current Notice)

WEBER AND FIELDS SUPPORTED BY BRILLIANT CAST IN SCREEN PLAY

Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall and Eugenie Besserer Head Long List Of Artists Featured In "Friendly Enemies"

Chosen For Particular Ability

It seems traditional with Weber and Fields, the great comedians who have been playing on the

stage, as a team, for half a century, that they should always be surrounded by casts of remarkable excellence. Never in the history of the stage have such companies as those employed by Weber and Fields, been seen on any other stage.

In their great Music Hall, known to everybody either through personal experience or hearsay, they boasted such casts as Lillian Russell, Fay Templeton, Dave Warfield, Willie Collier, Pete Dailey, De Wolf Hop-

per, Sam Bernard, Louis Mann. No manager today could dare the expense of putting such a collection of high class and high salaried artists in one show.

That is, no producer of legitimate productions. On the screen it is a very different thing. There are screen casts whose names would startle the most daring, and among these is the new Weber and Fields picture, "Friendly Enemies", now playing at the Theatre.

Determined that the venture should be successful, respect, George Melford, the producer, not only got Joe Weber and Lew Fields to play the two leading roles—two German-American gentlemen who quibble constantly over the war—but he saw to it that these artists were backed by the best cast procurable.

Virginia Brown Faire, ingenue who will long be remembered for her handling of the principal role in "Welcome Stranger", was secured for the role of the beautiful young daughter who marries her father's friend's son on the eve of his enlistment into the American army.

Lucille Lee Stewart, sister of Anita, was selected by the producer to play the part of an attractive American secret service agent especially upon the recommendation of Weber and Fields who, the moment they saw the young actress, were struck by her remarkable resemblance to Lillian Russell, their former star. This, added to the fact that Miss Stewart was just the type for the part, made Mr. Melford determine to engage her.

The juvenile part is assumed by Jack Mulhall, screen idol who does not need to depend solely on his good looks to carry him across for he is

FEATURED AT THE REVOL



LEW FIELDS and VIRGINIA BROWN FAIRE
in a scene from "FRIENDLY ENEMIES"
RELEASED BY PRODUCERS DISTRIBUTING CORP.

Two Col. Scene Cut or Mat No. 5

OLD TIME COMEDIAN



JOE WEBER in
"FRIENDLY ENEMIES"
RELEASED BY PRODUCERS DISTRIBUTING CORP.

One Col. Star Cut or Mat No. 4

(Current Notice)

Back in 1903

When Weber and Fields were rehearsing "Whoop-de-doo" many remarkable things were happening. Enrico Caruso, a new tenor, was just making his bow at the Metropolitan, two young men who had been making bicycles were turning their attention to flying machines (these were the Wright brothers), Japan was scrapping with Russia, and a man in Michigan drove a motor car of his own manufacture over the ice of Lake St. Clair, covering a mile in the shortest time on record up to that date. This venturesome young man was Henry Ford.

That was twenty-two years ago and from that time until this not one iota of Weber and Field's all consuming popularity has waned. They have been playing legitimate and variety houses since then with ever the same enthusiasm on the part of the public.

It took them twenty-two years, however, to decide to take a plunge into pictures so that the millions the country over might enjoy their fun-making. They have selected as their vehicle, "Friendly Enemies," an Edward Belasco production, directed by George Mel-

MAKE USE OF THIS PROGRAM READER

Edward Belasco Productions Inc. Presents
A George Melford Production

"FRIENDLY ENEMIES"

WITH

Weber and Fields

SUPPORTED BY

Lucille Lee Stewart, Virginia Brown Faire,
Jack Mulhall and Eugenie Besserer

In Schnitzler's cafe sat Carl Pfeiffer, wholesale shoe dealer, and Henry Block, a New York banker, squabbling and wrangling over the rights and wrongs of the war. The two dear old men had been friends over in the Fatherland and for all their continual bickerings neither one would have hesitated to make the supreme sacrifice for the other.

Block's life is tied up in his lovely daughter June; Pfeiffer silently worships his son William. And June and William are in love with each other. A match is imminent.

Then like a bombshell comes the announcement of America's entrance into the war. All talk is crystalized into action. There is disappointment in the Block household, despair in the Pfeiffer home. Young William has joined the colors.

What happens after that is an offering of such intensely dramatic moment and such colorful comedy it can only be justly appreciated by being seen. All the unique talent for which Weber and Fields have been known to the stage for the past fifty years, is crowded into this brilliant comedy-drama.

Quaint Props In "Friendly Enemies"

An old fashioned silver mounted Austrian pipe, the long stemmed variety that takes two strong jaws and steady right hand to keep it in place, ornate castors and cruets used for pepper and condiments, and always considered as assets to any well-furnished, quaint antimacassars that were tacked to the seats and backs in every fastidious household to keep chairs from soiling, and all sorts of quaint nicknacks that might have been found and still are to be found in German-American households—the middle class, form part of the interesting properties in "Friendly Enemies".

This picture, a George Melford production, is coming to the Theatre to play an engaging campaign starting _____, features Joe Weber and Lew Fields

THIS T

Here's the snappiest, years of advertising experience themselves to advertise the The ad have pep, and to see the picture, and see you are advertising only campaign, they should all

Each ad tells its own Use them as they are. If you will spil their effect it would take three times

These puts or mats in command ne of the snap are not inuded in the reg

st Adds Its Influence Power Of This Startling Film

AT THE REVOLI



RGINIA BROWN FAIRE
LY ENEMIES"
UCERS DISTRIBUTING CORP.
ne Cut or Mat No. 5

(Advance Notice)
**FRIENDLY SPIRIT OF STAGE LESS
MARKED TODAY THAN YEARS AGO**

Days of Weber and Fields Music Hall
Represent High Water Mark In
Spirit Of Cooperation And
Friendliness Never
Since Duplicated

Comedians Bring Same Fine Spirit To
Screen in "Friendly Enemies"

In these times of professional jealousy on the stage and on the screen when some star is always threatening to quit because he or she does not approve of some other member in the company, one is brought to wonder how it was that Weber and Fields, actors and producers for almost fifty years, managed to maintain permanently the greatest company of artists ever assembled as representatives of a single production.

And yet this was probably the only company in existence where the members used to arrive much earlier than the performance demanded. Often they would gather there two hours before the curtain time just because the atmosphere was so congenial and they were interested in their work and knew they could improve on the show by talking things over in a friendly spirit.

And yet the dressing rooms were the luxurious affairs they are today. As a matter of fact there was only one big room that accommodated twelve or more of the American stage's most brilliant players all at one time. There were De Wolf Hopper, Sam Bernard, David Warfield, John T. Kelly, Charles Ross, Willie Collier, Peter Dailey, Julian Mitchell, Louis Mann, in this great assembly of celebrities that considered it an honor to dress in that single dressing room, not much larger than an ordinary bed room.

There has never been a company run on such abnormal lines, nor one so amazingly successful. The lack of conventional methods in running the show is best illustrated by the way DeWolf Hopper determined the costume for his part. The night before his first appearance with the company he decided he would rather play his

part in modern clothes than in the buffoon's makeup and clown's costume by which he had always been known.

Ordinarily, most especially nowadays, such an attitude would have caused no end of commotion, but not so in the Weberfields company. If Hopper preferred to appear in modern clothes, that was precisely how he would appear. There was no argument, no attempt to dissuade the actor from his purpose. If he felt he would improve himself that way he was at liberty to do as he thought best.

Upon being asked how it was possible to keep such a company happily and amicably engaged on such a working basis, "the boys" merely smiled and explained how easily it is done. Always allow the stars to do just as they wish and there will never be any arguments. Say that the star is always right—the management always wrong. Thus every man had put upon him the responsibility of doing the decent thing always. This too, explains how it was possible for every player to have a part which suited him in every detail. No one was ever asked to do anything he did not want to do.

Thus have Weber and Fields made for themselves a greater number of real true friends than any other theatrical personages. Every one who has ever worked with them still and always will adore them for their kindly dispositions and their unswerving sense of fairness. And through the years this list has ever grown longer.

That organization lasted for eight years—eight wonderful years of good-fellowship, team work, unselfishness. And they gave the greatest musical shows ever seen anywhere. Would it be too much to hope that it may some day come to pass that this same wonderful spirit of cooperation may come to be the order of things in filmland, generally.

Maybe the coming of Weber and Fields to the picture world will have its good influence in that direction. The two comedy kings are now playing the two major roles in the George Melford Production, "Friendly Enemies" a picturization of the famous

Low Fields Does Human Fly Stunt

Weber and Fields, two celebrities whose names have been on the tongues of this country for upwards of half a century, still continue to hold first place in the conversation of stage folk and the general public. Because their humor has always savored of a certain spontaneity, the world has never tired of them and now that their first product of the cinema art is coming to the Theatre for a engagement starting _____, under the title "Friendly Enemies," a recent Broadway success, the general enthusiasm for these remarkable comedians has been reaching _____ with increased animation.

Naturally there are many interesting anecdotes, amusing and otherwise, reflecting a career that is unprecedented in the annals of the American stage, which are pleasant to recall at this time.

For instance, years ago Lew Fields, then a mere youngster, with his partner, Joe Weber, was working for a circus and decided to make an extra dollar by attempting the famous human fly act which consists of walking upside down, high up on the ceiling of the tent, by means of suction shoes.

He got attached all right but when it came to taking the first step Lew found he had lost his nerve. So he just hung there and yelled until an expert came to his aid and the two jumped to safety in a safety net. Never again did Lew attempt the human fly stunt.



WEBER and FIELDS in "FRIENDLY ENEMIES"
PRODUCERS DISTRIBUTING CORP.

One Col. Scene Cut or Mat No. 6

Broadway success written by Aaron Hoffman and Samuel Shipman. It comes to the Theatre for a _____ starting _____. With Weber and Fields are Lucille Lee Stewart, Virginia Brown Faire, Jack Mulhall and Eugenie Besserer.

Quaint Props In "Friendly Enemies"

An old fashioned silver mounted Austrian pipe, the long stemmed variety that takes two strong jaws and a steady right hand to keep it in place, ornate castors and cruets used for pepper and condiments, and always considered as assets to any well-set table, quaint antimacassars that were tacked to the seats and backs in every fastidious household to keep the chairs from soiling, and all sorts of quaint nicknacks that might have been found and still are to be found in German-American households of the middle class, form part of the interesting properties in "Friendly Enemies".

This picture, a George Melford production, is coming to the _____ Theatre, play _____ engagement starting _____, features Joe Weber and Lew Fields

THIS TEASER CAMPAIGN RINGS THE BELL!

Here's the snappiest, jazziest, best teaser ad material that has ever been offered an exhibitor. Men with years of advertising experience planned the entire thing and tested and proved its drawing power by using it themselves to advertise this big, special feature in all the trade journals of the country.

The ads have pep, and snap, they make one smile to look at them, they are appealing, they make you want to see the picture, and see it darn soon. That's why they are offered to you here for use in the local papers. If you are advertising only on a small scale, use one a day for six days previous to the showing. If you plan a big campaign, they should all be used everyday, one on each page.

Each cut tells its own story, forcefully and concisely. You don't have to pad out the ads with a lot of talk. Use them as they are. If you attempt to add any other copy but simply the name of your theatre and play dates you will spoil their effectiveness. These ads make it possible for you to tell in a minimum of space what ordinarily it would take three times the space to tell.

These cuts or mats may be procured from local exchanges. For an incredibly small cost you have at your command one of the snappiest selling campaigns ever originated. These must be bought on special order. They are not included in the regular set of ad cuts and mats.

experience or hearsay, they boasted such casts as Lillian Russell, Fay Templeton, Dave Warfield, Willie Collier, Pete Dailey, De Wolf Hopp-

OLD TIME COMEDIAN



JOE WEBER in
"FRIENDLY ENEMIES"
RELEASED BY PRODUCERS DISTRIBUTING CORP.

One Col. Star Cut or Mat No. 4

(Current Notice)

Back in 1903

When Weber and Fields were rehearsing "Whoop-de-doo" many remarkable things were happening. Enrico Caruso, a new tenor, was just making his bow at the Metropolitan, two young men who had been making bicycles were turning their attention to flying machines (these were the Wright brothers), Japan was scrapping with Russia, and a man in Michigan drove a motor car of his own manufacture over the ice of Lake St. Clair, covering a mile in the shortest time on record up to that date. This venturesome young man was Henry Ford.

That was twenty-two years ago and from that time until this not one iota of Weber and Fields' all consuming popularity has waned. They have been playing legitimate and variety houses since then with ever the same enthusiasm on the part of the public.

It took them twenty-two years, however, to decide to take a plunge into pictures so that the millions the country over might enjoy their fun-making. They have selected as their vehicle, "Friendly Enemies," an Edward Belasco production, directed by George Melford, which is now playing a Theatre. This famous Broadway not only gives the comedy team numerous opportunities for laughter provoking scenes, but provides them with stirring dramatic roles which they handle most capably.

(Advance Notice)

Camera Can Scare

Even Veterans

Oddly enough, though the stage and all its ramifications, are, let us say, even more familiar to Weber and Fields than their own homes, a motion picture studio has not yet lost its novelty for the two world famous comedians who are now making their screen debut in "Friendly Enemies" which comes to the Theatre for a run starting

The day George Melford and his company of artists and technicians arrived at the Hollywood studios, Weber and Fields were on hand early to examine everything with eager interest.

"That's a big stage, Joe," remarked Lew Fields (that's the tall fellow), "we could have put on a big show in the old days on a stage like that, eh?"

"Sure," observed Joe Weber, "but we wouldn't have looked half so big if we had to work on it."

Both were anxious to don the grease paint, which is different from that used on the legitimate stage, and to see how they would register on the camera.

"It's easier," declared Weber, "to look through a peep hole in a curtain than to look into that lens!"

"But you must never look into the lens," said Fields.

"I'll look where I please," replied Joe good-naturedly and the two resumed their interested survey.

will long be remembered for her handling of the principal role in "Welcome Stranger", was secured for the role of the beautiful young daughter who marries her father's friend's son on the eve of his enlistment into the American army.

Lucille Lee Stewart, sister of Anita, was selected by the producer to play the part of an attractive American secret service agent especially upon the recommendation of Weber and Fields who, the moment they saw the young actress, were struck by her remarkable resemblance to Lillian Russell, their former star. This, added to the fact that Miss Stewart was just the type for the part, made Mr. Melford determine to engage her.

The juvenile part is assumed by Jack Mulhall, screen idol who does not need to depend solely on his good looks to carry him across for he is

very well equipped as an actor of no mean ability.

The important mother role is played by Eugene Besserer who is known to the screen for her splendid interpretation of such parts. One of the minor roles is being played by Frankie Bailey, one time associate of Weber and Fields known far and near, twenty-five years ago, for her shapely legs.

MAKE USE OF THIS PROGRAM READER

Edward Belasco Productions Inc. Presents
A George Melford Production

"FRIENDLY ENEMIES"

WITH

Weber and Fields

SUPPORTED BY

Lucille Lee Stewart, Virginia Brown Faire,
Jack Mulhall and Eugenie Besserer

In Schnitzler's cafe sat Carl Pfeiffer, wholesale shoe dealer, and Henry Block, a New York banker, squabbling and wrangling over the rights and wrongs of the war. The two dear old men had been friends over in the Fatherland and for all their continual bickerings neither one would have hesitated to make the supreme sacrifice for the other.

Block's life is tied up in his lovely daughter June; Pfeiffer silently worships his son William. And Jung and William are in love with each other. A match is imminent.

Then like a bombshell comes the announcement of America's entrance into the war. All talk is crystalized into action. There is disappointment in the Block household, despair in the Pfeiffer home. Young William has joined the colors.

What happens after that is an offering of such intensely dramatic moment and such colorful comedy it can only be justly appreciated by being seen. All the unique talent for which Weber and Fields have been known to the stage for the past fifty years, is crowded into this brilliant comedy-drama.

A Masterpiece



Friendly Enemies

with
Weber and Fields

Producers Distributing Corporation

An adaptation of a Brilliant Broadway success featuring the stage's two most lovable and popular personalities.

This -RIALTO- Week

One Col. Ad Cut or Mat No. 2

Weber and Fields

Comedian Entertainers

(Continued from page 1)

ing capacity always the same and the price of admissions remaining at practically the same figures. Then, finally, the breaking point was reached. A larger house must be taken over if there were to be any money made. Lew said no, Joe said yes.

For eight years the Music Hall had flourished under their joint ownership. For upwards of thirty years these two children of poverty had worked together to achieve the same end—a successful theatrical career. Now they parted, each to go his own way.

With Weber, Fields was a nimble footed comedian of the first order; with Fields, Weber was a squat little Dutchman who could call out a hearty laugh from a weeping willow. Alone, each was like a three-legged dog. They limped along well enough but there names were no longer on the tongues of everybody.

Then the inevitable happened. Weber and Fields were reunited. It was a brilliant assemblage that turned out to welcome these two great comedians back to the stage. However, it was not as producers that they made their bow again, but as players, and it is as players that they now make their bow to the motion picture world in "Friendly Enemies," a George Melford production adapted to the screen from the great Broadway success of the same name.

LEW FIELDS and VIRGINIA BROWN FAIRE

in a scene from "FRIENDLY ENEMIES"

RELEASED BY PRODUCERS DISTRIBUTING CORP.

Two Col. Scene Cut or Mat No. 5

Quaint Props In "Friendly Enemies"

An old fashioned silver mounted Austrian pipe, the long stemmed variety that takes two strong jaws and steady right hand to keep it in place, ornate castors and cruets used for pepper and condiments, and always considered as assets to any well-stocked table, quaint antimacassars that were tacked to the seats and backs in even fastidious household to keep the chairs from soiling, and all sorts of quaint nicknacks that might have been found and still are to be found in German-American households, the middle class, form part of the interesting properties in "Friendly Enemies".

This picture a George Melford production, is coming to the Theatre to play an engaging campaign, starting features Joe Weber and Lew Fields

THIS T

Here's the snappiest, years of advertising experience themselves to advertise the

The ads have pep, and to see the picture, and see you are advertising only campaign, they should all

Each cut tells its own Use them as they are. If you will spoil their effect it would take three times

These cuts or mats command one of the snappiest are not included in the regular



PRODUCERS - DISTRIBUTING

A. H. Sebastian presents
A George Melford production

"FRIENDLY ENEMIES"

with
Weber & Fields

Produced by Edward Belasco Productions

Producers Distributing Corporation



Producers Distributing Corporation

VIRGINIA BROWN FAIRE
NDLY ENEMIES"
ODUCERS DISTRIBUTING CORP.
cene Cut or Mat No. 5

Quaint Props In "Friendly Enemies"

An old fashioned silver mounted Austrian pipe, the long stemmed variety that takes two strong jaws and a steady right hand to keep it in place, ornate castors and cruets used for pepper and condiments, and always considered as assets to any well-set table, quaint antimacassars that were tacked to the seats and backs in every fastidious household to keep the chairs from soiling, and all sorts of quaint nicknacks that might have been found and still are to be found in German-American households of the middle class, form part of the interesting properties in "Friendly Enemies".

This picture a George Melford production, coming to the engagement starting _____ and Lew Fields features Joe Weber

ever assembled as representatives of a single production.

And yet this was probably the only company in existence where the members used to arrive much earlier than the performance demanded. Often they would gather there two hours before the curtain time just because the atmosphere was so congenial and they were interested in their work and knew they could improve on the show by talking things over in a friendly spirit.

And yet the dressing rooms were the luxurious affairs they are today. As a matter of fact there was only one big room that accommodated twelve or more of the American stage's most brilliant players all at one time. There were De Wolf Hopper, Sam Bernard, David Warfield, John T. Kelly, Charles Ross, Willie Collier, Peter Dailey, Julian Mitchell, Louis Mann, in this great assembly of celebrities that considered it an honor to dress in that single dressing room, not much larger than an ordinary bed room.

There has never been a company run on such abnormal lines, nor one so amazingly successful. The lack of conventional methods in running the show is best illustrated by the way DeWolf Hopper determined the costume for his part. The night before his first appearance with the company he decided he would rather play his

just as they wish and there will never be any arguments. Say that the star is always right—the management always wrong. Thus every man had put upon him the responsibility of doing the decent thing always. This too, explains how it was possible for every player to have a part which suited him in every detail. No one was ever asked to do anything he did not want to do.

Thus have Weber and Fields made for themselves a greater number of real true friends than any other theatrical personages. Every one who has ever worked with them still and always will adore them for their kindly dispositions and their unswerving sense of fairness. And through the years this list has ever grown longer.

That organization lasted for eight years—eight wonderful years of good-fellowship, team work, unselfishness. And they gave the greatest musical shows ever seen anywhere. Would it be too much to hope that it may some day come to pass that this same wonderful spirit of cooperation may come to be the order of things in filmland, generally.

Maybe the coming of Weber and Fields to the picture world will have its good influence in that direction. The two comedy kings are now playing the two major roles in the George Melford Production, "Friendly Enemies" a picturization of the famous

which consists of walking upside down, high up on the ceiling of the tent, by means of suction shoes.

He got attached all right but when it came to taking the first step Lew found he had lost his nerve. So he just hung there and yelled until an expert came to his aid and the two jumped to safety in a safety net. Never again did Lew attempt the human fly stunt.



WEBER and FIELDS in "FRIENDLY ENEMIES"
RELEASED BY
PRODUCERS DISTRIBUTING CORP.

One Col. Scene Cut or Mat No. 6

Broadway success written by Aaron Hoffman and Samuel Shipman. It comes to the _____ Theatre for a starting _____ With Weber and Fields are Lucille Lee Stewart Virginia Brown Faire, Jack Mulhall and Eugenie Besserer.

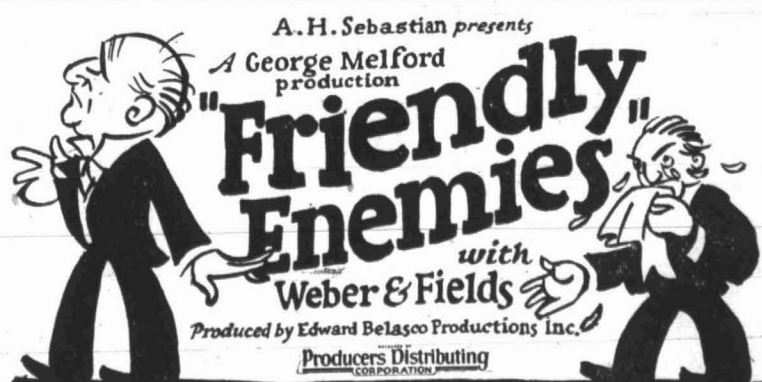
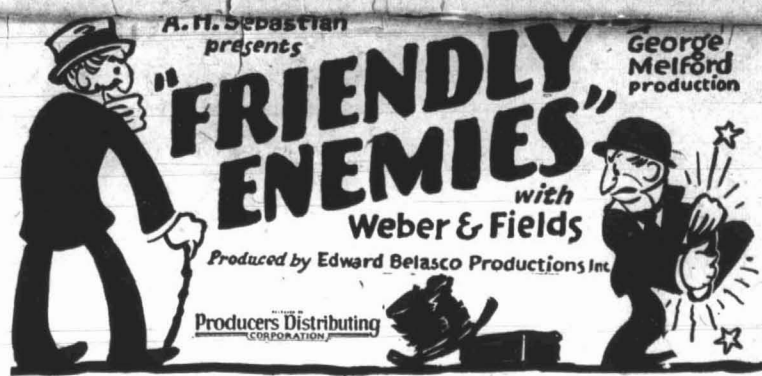
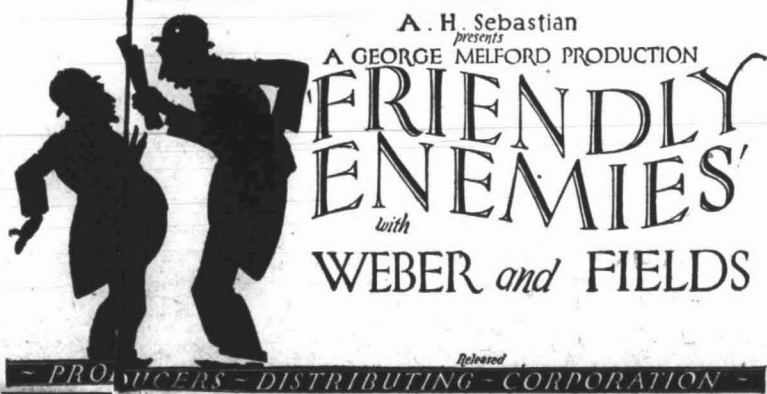
THIS TEASER CAMPAIGN RINGS THE BELL!

Here's the snappiest, jazziest, best teaser ad material that has ever been offered an exhibitor. Men with advertising experience planned the entire thing and tested and proved its drawing power by using it to advertise this big, special feature in all the trade journals of the country.

The ads have pep, and snap, they make one smile to look at them, they are appealing, they make you want to see the picture, and see it darn soon. That's why they are offered to you here for use in the local papers. If you are advertising only on a small scale, use one a day for six days previous to the showing. If you plan a big campaign, they should all be used everyday, one on each page.

Each cut tells its own story, forcefully and concisely. You don't have to pad out the ads with a lot of talk. Use them as they are. If you attempt to add any other copy but simply the name of your theatre and play dates you will spoil their effectiveness. These ads make it possible for you to tell in a minimum of space what ordinarily it would take three times the space to tell.

These cuts or mats may be procured from local exchanges. For an incredibly small cost you have at your command one of the snappiest selling campaigns ever originated. These must be bought on special order. They are not included in the regular set of ad cuts and mats.



The Exploitation Opportunity Is Offered By This Movie

PUT WEBER AND FIELDS IN THE LOBBY



This cut pictures the front of a theatre lobby before which stand two men supposed to be Weber and Fields with a parrot, a character in the play, between them. As the men engage in their continual bickerings and banterings, the parrot interrupts with opinions of his own.

You can keep a presentable crowd in front of your theatre at all times by placing two men and a parrot at the front of it and having them argue in German dialect. If you cannot get a parrot that talks, you can get along without it but see that you get men who can originate spontaneously so that they can make up new lines as they go along, lines that fit the crowd. This will keep them laughing and make them anxious to see the picture.

Weber and Fields

Sold Gingersnaps

It is indeed an amusing story that the old Broadwayites tell of Weber and Fields and Paul Salvin, former owner of the Palais Royale and other of New York's famous night clubs.

Paul was a youngster of the East Side who had already been seen on the stages of the Bowery when Weber and Fields first turned their interests to theatrical careers. As the owner of the only pair of clogs in the neighborhood, Paul commanded great respect, and he boasted a likely band of followers.

Among these was one who, at a time when even a dime was an awe-inspiring sum, always seemed to have plenty of cash. He made the money, he said, selling ginger snaps at the ferry station at One Hundred and Twenty-fifth Street. The two boys followed him one day and learned where he purchased his wares and how much he paid for them.

With the aid of their parents they raised the necessary capital and the next Sunday arose at sunrise to walk from the Bowery to Harlem, some ten miles. Their first day was a huge success. On a stock worth thirty-five cents they cleared a dollar twenty.

Then came the day that taxed even

stretched from the Bowery to Harlem.

No one was more surprised than the boys themselves to find that when they reached home they had picked up in dimes, nickles and pennies, an amount equal to what they would have made had not the rain spoiled their day.

Joe and Lew, now the two foremost comedians of the American stage, which reputation they have been enjoying for many, many years, look back with reminiscent smiles on those days of struggle and privation. They are now appearing at the Theatre in their great screen success, "Friendly Enemies", a George Melford production.

WEBER-FIELDS IDOLS OF ADORING PUBLIC

Audiences Never Knew What Worries
Lurked Behind Comedians' Smiles

Too often behind the clown's mask there is the face of tragedy. Stage history recites case after case of the comedian who brought the house down with shrieks of laughter but five minutes after he had received word that his baby, or his wife or his mother had passed away. No one will ever know how often behind the smiling face and glib tongue there hides a heart breaking with disappointment and sorrow.

When one reads the life story of Weber and Fields, comedians supreme, who are now featured on the screen in the George Melford production, "Friendly Enemies" which is playing at the Theatre, one glimpses how often while convulsing their audiences with their queer talk and funny antics, these two were bursting with worry and anxiety.

But, in the words of Felix Isman, old time associate and author of the biographical work:

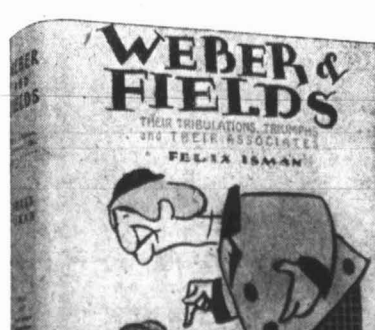
"Through all the pitfalls and snares of life, Messrs. Weber and Fields came untarnished and unstained to rise to the greatest heights of their profession. The skirmishes they fought were but preludes to the little battles they won which culminated in their great and glorious victory with the Music Hall. No finer example can be shown by any general on any battlefield of a campaign more skillfully conducted than that of these two undersized, underfed and underloved young Americans of the late '70's."

The beauty of it all, as the layman and professional and business associates know these two, is that they have retained their finest qualities, their frankness, sincerity, simplicity of manners and complete freedom from an even justifiable self-satisfaction.

They are like two boys, still. They love a joke, beam with good nature, are kind and considerate to everyone and never seem to forget the difficulties through which they have passed in climbing the ladder of success. While they are business men and artists first, they are good friends, and true, as well. They are devoted husbands, keen students of human nature, and have a sense of humor that the years of indulgence in that very quality has not dulled.

In their film vehicle they are being welcomed with the same acclaim that has come to them time and again in their own theatre and on the vaudeville stage. They score a bigger success in their picture venture than they have ever scored on the legitimate or vaudeville stages.

PLACE COPIES IN THE LOBBY



The more people you can get to read the book the more people will talk Weber and Fields and the more people will crowd to your theatre to see "Friendly Enemies." You should therefore try every means to stimulate the book's sale.

Why not place a table in the lobby and on it put several copies of the biography, to be read or glanced over by people passing in and out of the theatre. For safety



Weberfields. A name to call to mind which instantly calls to mind entertaining audiences of street corners.

The world was considerably less exacting. Today, at the pinnacle of the years gone by who will not cry too, may learn the meaning of v

Seldom in motion pictures has an actor of all times stands a play for forth the commendation of such Washington, was moved to rise in Americanism.

Bursting with emotional tension, beat, A. H. Sebastian's presentation, every twist of plot, an overreplete with sparkling humor, made endowed.

The showman who cannot do better has been done with this picture.

DON'T LET THE BIG F TIEUP PASS YOU BY

Weber and Fields are names that all know them from personal experience knowing of their names recalls to mind the one tall and thin, the other short and fat skull.

The story of the lives of these two were deprived of education, youth, and that reads not like truth but like fiction. are, when summed together, the stories of theatrical associates who have at one time been collected in a profusely illustrated friend and associate of "the boys."

Thousands of copies of this bright try over making more familiar than even who does not take advantage of the opportunity.

TEASER CAMPAIGN

Use the title of the picture as a teaser cause it has the catch and snap you will find good teaser material.

"Have you any Friendly Enemies?" "Friendly Enemies can cause you a" "Many a man has friends who are" "Who are your real friends? Try Enemies."

"A word to the wise is more than a" "Don't be too sure that man is your maybe a Friendly Enemy."

"Meet WEBER and FIELDS, 'Friendly Enemies' Theatre next week. It's a corking even

OLD SONG TIEUP

There is scarcely an adult anywhere herself humming some of the old tunes their historic Music Hall. A great many volumes of "old songs" "homeside melodies" are current.

The music stores in your vicinity of these books as well as the sheet music stills of Weber and Fields and scenes with some such copy as:

Opportunity Of A Lifetime This Most Remarkable Picture



Backed by half a century of theatrical popularity!

Weberfields. A Name to conjure with! A national institution representing the highest traditions of comedy and high class burlesque. A name which instantly calls to mind the picture of two German comedians, one tall, one short. For upwards of half a century they have been entertaining audiences of street crowds and dime museums, and those who have never entered any but the highest class theatres.

The world was considerably younger when Weber and Fields started their colorful careers, the entertainment requirements considerably less exacting. Today, at the pinnacle of their fame, they stand in a class by themselves. There is not one who has rocked to their nonsense in the years gone by who will not crowd to see the popular favorites again and again, bringing with them the younger generation that they, too, may learn the meaning of wholesome, side-splitting entertainment.

Seldom in motion pictures has there been offered such a masterpiece of showmanship. Behind the names of two of the most popular actors of all times stands a play that ran for two seasons on Broadway, crowded the playhouses of every principal city in the country and called forth the commendation of such persons of authority and discrimination as Woodrow Wilson who, on the occasion of the opening night in Washington, was moved to rise in his seat and speak words of praise for this great dramatic production which preached the highest form of Americanism.

Bursting with emotional tension, crowded with patriotic wisdom, teeming with romance and action that makes the heart miss many a beat, A. H. Sebastian's presentation of Ernest Shipman and Aaron Hoffman's masterpiece never loses a single opportunity to give every situation, every twist of plot, an overflowing measure of sparkling humor. Seldom, if ever, has so highly dramatic a production been so replete with sparkling humor, magnified immeasurably by the innate sense of fun with which both Weber and Fields have been generously endowed.

The showman who cannot clean up on "Friendly Enemies" may look to himself for the blame. All that a producer can do for an exhibitor has been done with this picture. It has been made in truth, a very colossus of showmanship.

DON'T LET THE BIG BOOK TIEUP PASS YOU BY

Weber and Fields are names that are famous the world over. Those who don't know them from personal experience know of them from hearsay and the mere mention of their names recalls to mind the picture of two German-American comedians—one tall and thin, the other short and fat with a bursting waistline and a super-thick skull.

The story of the lives of these two underfed, undersized, underloved boys who were deprived of education, youth, and opportunity, is a brilliantly colorful picture that reads not like truth but like fiction. The hundreds of interesting incidents which are, when summed together, the stories of the lives of these two boys and the dozens of theatrical associates who have at one time or another been associated with them, have been collected in a profusely illustrated volume written by Felix Isman, an old time friend and associate of "the boys."

Thousands of copies of this bright biographical volume have been sold the country over making more familiar than ever the names of the comedians. The exhibitor who does not take advantage of the opportunity of a bookstore tieup is missing a real exploitation opportunity.

TEASER CAMPAIGN

Use the title of the picture as a teaser. Make it work for you as it can work because it has the catch and snap you want in a film. Here are some lines that make good teaser material.

"Have you any Friendly Enemies? Better make sure."
"Friendly Enemies can cause you a lot of trouble. Beware!"
"Many a man has friends who are only Friendly Enemies. Have You?"
"Who are your real friends? Try to count them. Maybe they are all Friendly Enemies."

"A word to the wise is more than enough. Watch out for Friendly Enemies."
"Don't be too sure that man is your enemy. Maybe he is really a friend, or maybe a Friendly Enemy."

"Meet WEBER and FIELDS, 'FRIENDLY ENEMIES' at the Theatre next week. It's a corking evening's entertainment."

OLD SONG TIEUP

There is scarcely an adult anywhere who does not at some time find himself or herself humming some of the old tunes made famous by Weber and Fields through their historic Music Hall. A great many of these have been collected in the numerous volumes of "old songs" "homeside melodies" and the dozens of other music books that are current.

The music stores in your vicinity will be given a rare chance to pep up the sales of these books as well as the sheet music of the present day and past days by placing stills of Weber and Fields and scenes from "Friendly Enemies" and tying them up

will permit. These are by no means the average picture publicity story, but they have real news value, they are stories that really mean something to the paper's readers.

USE BOOK FOR PRIZE CONTEST

With two such popular figures as Weber and Fields you have no end of good material for contests of many kinds including essays and drawings. Why not offer copies of the book for the five best cartoons of Weber and Fields which shall be posted in the lobby of the theatre. If you can get the newspapers interested you can have the contest run through the paper giving you further publicity.

There is a chance, too, to tie up with the newspapers on an essay contest or a book review contest of which "Weber and Fields" shall be the subject. For this, too, offer prizes of books.

THE LOGICAL PROLOGUE

For the exhibitor who stages prologues as a part of his program there is really only one idea that should be considered first in connection with Weber and Fields. No matter how small or provincial your town is, you are almost sure to be able to secure a good German dialect team that can get themselves up to look like Weber and Fields and can put over one of their dialogues.

In this way you will get your audiences into the proper mood to see the picture in which the two comedians play the parts of German-Americans one of whom favors the fatherland, the other of whom is strong for the land of his adoption.

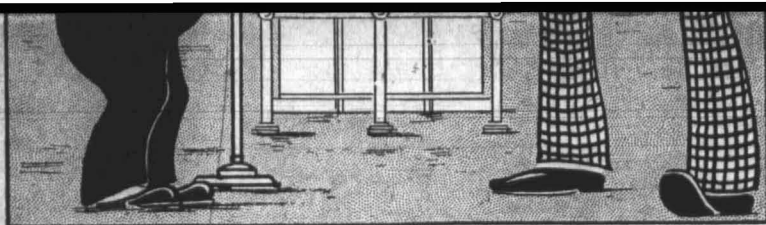
HERALD THEIR COMING OVER THE TOWN

You can't do better than use the prepared posters to get all attention centered on the showing at your theatre. Place them in every corner of the town and on every available spot. But don't stop there.

Get a couple of sandwichmen and dress them as Weber and Fields and have them go out with signs announcing the coming of the two great favorites. Have the signs covered with familiar cartoons of the team and well known sayings. Don't leave out announcement of the coming of "Friendly Enemies" to your theatre.

A NEWSPAPER PERSONAL EXPERIENCE CONTEST

Get the newspaper to cooperate with you on a personal experience contest the purpose of which shall be to get original stories of Weber and Fields. None of the incidents contained in the book will be acceptable but any reminiscences of personal experience in which the comedians are involved, will be printed in the paper and passes for the picture given as prizes.



This cut pictures the front of a theatre lobby before which stand two men supposed to be Weber and Fields with a parrot, a character in the play, between them. As the men engage in their continual bickerings and banterings, the parrot interrupts with opinions of his own.

You can keep a presentable crowd in front of your theatre at all times by placing two men and a parrot at the front of it and having them argue in German dialect. If you cannot get a parrot that talks, you can get along without it but see that you get men who can originate spontaneously so that they can make up new lines as they go along, lines that fit the crowd. This will keep them laughing and make them anxious to see the picture.

Weber and Fields

Sold Gingersnaps

It is indeed an amusing story that the old Broadwayites tell of Weber and Fields and Paul Salvin, former owner of the Palais Royale and other of New York's famous night clubs.

Paul was a youngster of the East Side who had already been seen on the stages of the Bowery when Weber and Fields first turned their interests to theatrical careers. As the owner of the only pair of clogs in the neighborhood, Paul commanded great respect, and he boasted a likely band of followers.

Among these was one who, at a time when even a dime was an awe-inspiring sum, always seemed to have plenty of cash. He made the money, he said, selling ginger snaps at the ferry station at One Hundred and Twenty-fifth Street. The two boys followed him one day and learned where he purchased his wares and how much he paid for them.

With the aid of their parents they raised the necessary capital and the next Sunday arose at sunrise to walk from the Bowery to Harlem, some ten miles. Their first day was a huge success. On a stock worth thirty-five cents they cleared a dollar twenty.

Then came the day that taxed even the endurance of these stalwart young souls. The day was bright and the walk to the ferry landing had been accomplished in record time. But hardly had the two little urchins begun their sales when a great rainstorm broke turning the crisp little gingersnaps into a soft, mushy ball.

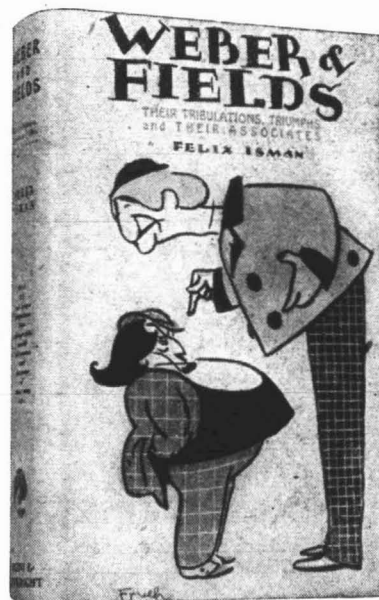
Discouraged, and fearful of the reproaches they would get when they arrived at home, the two youngsters started home with heavy hearts. Then it occurred to them that they had once heard wild tales of how fellows had found coins in the car tracks. They turned to the horse-car tracks that

stretched from the Bowery to Harlem.

No one was more surprised than the boys themselves to find that when they reached home they had picked up in dimes, nickles and pennies, an amount equal to what they would have made had not the rain spoiled their day.

Joe and Lew, now the two foremost comedians of the American stage, which reputation they have been enjoying for many, many years, look back with reminiscent smiles on those days of struggle and privation. They are now appearing at the Theatre in their great screen success, "Friendly Enemies", a George Melford production.

PLACE COPIES IN THE LOBBY



As you can see from the accompanying cut the jacket of the book is a great interest arouser and merely the book on the table will

at the Theatre, one glimpses how often while convulsing their audiences with their queer talk and funny antics, these two were bursting with worry and anxiety.

But, in the words of Felix Isman, old time associate and author of the biographical work:

"Through all the pitfalls and snares of life, Messrs. Weber and Fields came untarnished and unstained to rise to the greatest heights of their profession. The skirmishes they fought were but preludes to the little battles they won which culminated in their great and glorious victory with the Music Hall. No finer example can be shown by any general on any battlefield of a campaign more skillfully conducted than that of these two undersized, underfed and underloved young Americans of the late '70's."

The beauty of it all, as the layman and professional and business associates know these two, is that they have retained their finest qualities, their frankness, sincerity, simplicity of manners and complete freedom from an even justifiable self-satisfaction.

They are like two boys, still. They love a joke, beam with good nature, are kind and considerate to everyone and never seem to forget the difficulties through which they have passed in climbing the ladder of success. While they are business men and artists first, they are good friends, and true, as well. They are devoted husbands, keen students of human nature, and have a sense of humor that the years of indulgence in that very quality has not dulled.

In their film vehicle they are being welcomed with the same acclaim that has come to them time and again in their own theatre and on the vaudeville stage. They score a bigger success in their picture venture than they have ever scored on the legitimate or vaudeville stages.

The more people you can get to read the book the more people will talk Weber and Fields and the more people will crowd to your theatre to see "Friendly Enemies." You should therefore try every means to stimulate the book's sale.

Why not place a table in the lobby and on it put several copies of the biography, to be read or glanced over by people passing in and out of the theatre. For safety sake it would be wise to have these attached to the table by a suitable device so that they can be conveniently read but not carried off. At the back of the table should be the name of the picture in which these two are appearing and an announcement of the stores at which copies of the book may be purchased.

entertaining audiences of street, cro
The world was considerably y
less exacting. Today, at the pinnac
the years gone by who will not cro
too, may learn the meaning of wh
Seldom in motion pictures has
actors of all times stands a play tha
forth the commendation of such p
Washington, was moved to rise in h
Americanism.

Bursting with emotional tensio
beat, A. H. Sebastian's presentati
situation, every twist of plot, an ov
replete with sparkling humor, mag
endowed.

The showman who cannot cle
tor has been done with this picture

DON'T LET THE BIG BO TIEUP PASS YOU BY

Weber and Fields are names that are
know them from personal experience know
tion of their names recalls to mind the pict
one tall and thin, the other short and fat y
skull.

The story of the lives of these two u
were deprived of education, youth, and o
that reads not like truth but like fiction. T
are, when summed together, the stories of
of theatrical associates who have at one t
have been collected in a profusely illustrat
time friend and associate of "the boys."

Thousands of copies of this bright bio
try over making more familiar than ever t
who does not take advantage of the opport
exploitation opportunity.

TEASER CAMPAIGN

Use the title of the picture as a teaser.
cause it has the catch and snap you want
good teaser material.

"Have you any Friendly Enemies? B
"Friendly Enemies can cause you a lot
"Many a man has friends who are only
"Who are your real friends? Try to
Enemies."

"A word to the wise is more than enou
"Don't be too sure that man is your
maybe a Friendly Enemy."

"Meet WEBER and FIELDS, 'FRIEND
Theatre next week. It's a corking evening

OLD SONG TIEUP

There is scarcely an adult anywhere
herself humming some of the old tunes r
their historic Music Hall. A great many
volumes of "old songs" "homeside melodie
are current.

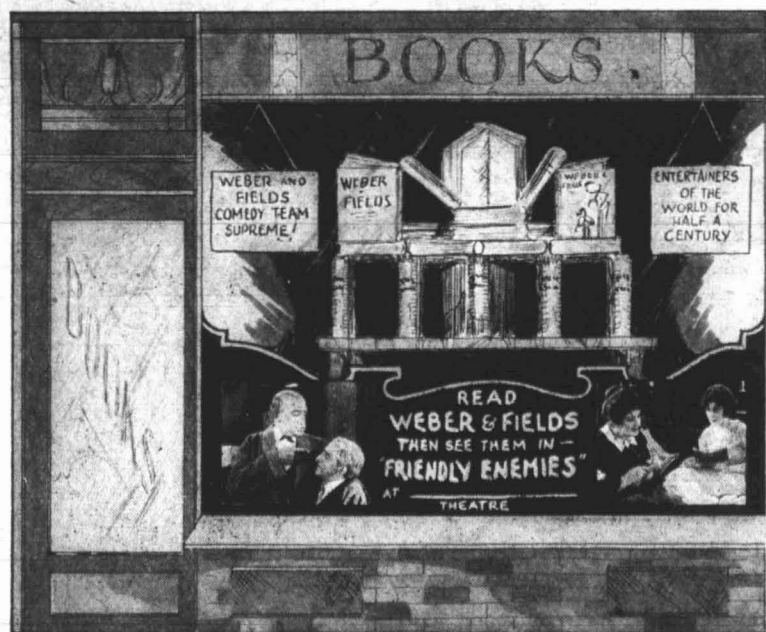
The music stores in your vicinity will
of these books as well as the sheet music o
stills of Weber and Fields and scenes fr
with some such copy as:

"In the good old days of the Weber a
To Play in Your Yard," Put Me Off At
dozens of other grand old songs that held

"Now it's 'Follow the Swallow,' 'All A
new tunes, we have them all. Come in a
before you go up to the
'Friendly Enemies'."

THE NEWSPAPER CAN HELP YOUR PUBLICITY

The fact that Weber and Fields have
century and have never ceased to be f
them very acceptable to the newspapers
sheet are all based on actual fact and
type that newspapers are always anxio
and give them to the local editor. You w



WINDOW DISPLAY

The accompanying sketch pictures a store window filled with copies of "Weber and Fields." Shelves have been placed in the window and the books neatly displayed on them. Across the front is a cardboard on which are mounted two stills from the picture, one a star photo and the other a scene showing Virginia Brown Faire reading a book while Eugenie Besserer sits by and knits.

Felix Isman's book colorfully picturing the lives of these two comedy actors who have been known to the public for half a century, has already had a tremendous circulation. You can help the sale of the book, which in turn will help you tremendously by re-awakening an active interest in Weber and Fields, through window displays of one kind or another.

It is not alone the book stores toward whom you can look for support in this direction but to stationers, drug stores and department stores as well. They will all be interested in an idea that will help boost the sale of the books and will be glad to give you the free publicity in return for your support.

entertaining audiences of street crowds and dime museums, and those who

The world was considerably younger when Weber and Fields started their colorful careers, the entertainment requirements considerably less exacting. Today, at the pinnacle of their fame, they stand in a class by themselves. There is not one who has rocked to their nonsense in the years gone by who will not crowd to see the popular favorites again and again, bringing with them the younger generation that they, too, may learn the meaning of wholesome, side-splitting entertainment.

Seldom in motion pictures has there been offered such a masterpiece of showmanship. Behind the names of two of the most popular actors of all times stands a play that ran for two seasons on Broadway, crowded the playhouses of every principal city in the country and called forth the commendation of such persons of authority and discrimination as Woodrow Wilson who, on the occasion of the opening night in Washington, was moved to rise in his seat and speak words of praise for this great dramatic production which preached the highest form of Americanism.

Bursting with emotional tension, crowded with patriotic wisdom, teeming with romance and action that makes the heart miss many a beat, A. H. Sebastian's presentation of Ernest Shipman and Aaron Hoffman's masterpiece never loses a single opportunity to give every situation, every twist of plot, an overflowing measure of sparkling humor. Seldom, if ever, has so highly dramatic a production been so replete with sparkling humor, magnified immeasurably by the innate sense of fun with which both Weber and Fields have been generously endowed.

The showman who cannot clean up on "Friendly Enemies" may look to himself for the blame. All that a producer can do for an exhibitor has been done with this picture. It has been made in truth, a very colossus of showmanship.

DON'T LET THE BIG BOOK TIEUP PASS YOU BY

Weber and Fields are names that are famous the world over. Those who don't know them from personal experience know of them from hearsay and the mere mention of their names recalls to mind the picture of two German-American comedians—one tall and thin, the other short and fat with a bursting waistline and a super-thick skull.

The story of the lives of these two underfed, undersized, underloved boys who were deprived of education, youth, and opportunity, is a brilliantly colorful picture that reads not like truth but like fiction. The hundreds of interesting incidents which are, when summed together, the stories of the lives of these two boys and the dozens of theatrical associates who have at one time or another been associated with them, have been collected in a profusely illustrated volume written by Felix Isman, an old time friend and associate of "the boys."

Thousands of copies of this bright biographical volume have been sold the country over making more familiar than ever the names of the comedians. The exhibitor who does not take advantage of the opportunity of a bookstore tieup is missing a real exploitation opportunity.

TEASER CAMPAIGN

Use the title of the picture as a teaser. Make it work for you as it can work because it has the catch and snap you want in a film. Here are some lines that make good teaser material.

"Have you any Friendly Enemies? Better make sure."
"Friendly Enemies can cause you a lot of trouble. Beware!"
"Many a man has friends who are only Friendly Enemies. Have You?"
"Who are your real friends? Try to count them. Maybe they are all Friendly Enemies."
"A word to the wise is more than enough. Watch out for Friendly Enemies."
"Don't be too sure that man is your enemy. Maybe he is really a friend, or maybe a Friendly Enemy."
"Meet WEBER and FIELDS, 'FRIENDLY ENEMIES' at the Theatre next week. It's a corking evening's entertainment."

OLD SONG TIEUP

There is scarcely an adult anywhere who does not at some time find himself or herself humming some of the old tunes made famous by Weber and Fields through their historic Music Hall. A great many of these have been collected in the numerous volumes of "old songs" "homeside melodies" and the dozens of other music books that are current.

The music stores in your vicinity will be given a rare chance to pep up the sales of these books as well as the sheet music of the present day and past days by placing stills of Weber and Fields and scenes from "Friendly Enemies" and tying them up with some such copy as:

"In the good old days of the Weber and Fields Music Hall it was 'I Don't Want To Play in Your Yard,' 'Put Me Off At Buffalo,' 'My Pearl is a Bowery Girl' and dozens of other grand old songs that held sway."
"Now it's 'Follow the Swallow,' 'All Alone,' 'June Night.' But whether its old or new tunes, we have them all. Come in and let us play some of the old songs for you before you go up to the Theatre to see Weber and Fields in 'Friendly Enemies'."

THE NEWSPAPER CAN HELP YOUR PUBLICITY

The fact that Weber and Fields have been before the amusement public for half a century and have never ceased to be figures of interest makes any stories about them very acceptable to the newspapers. The news stories contained in this press sheet are all based on actual fact and have no value. They are stories of the type that newspapers are always anxious to get and they have been prepared for you.

Give any of them that you may desire for your purposes, and give them to the local editor. You will find he will use as many of them as space

will permit. These are by no means the average picture publicity story, but they have real news value, they are stories that really mean something to the paper's readers.

USE BOOK FOR PRIZE CONTEST

With two such popular figures as Weber and Fields you have no end of good material for contests of many kinds including essays and drawings. Why not offer copies of the book for the five best cartoons of Weber and Fields which shall be posted in the lobby of the theatre. If you can get the newspapers interested you can have the contest run through the paper giving you further publicity.

There is a chance, too, to tie up with the newspapers on an essay contest or a book review contest of which "Weber and Fields" shall be the subject. For this, too, offer prizes of books.

THE LOGICAL PROLOGUE

For the exhibitor who stages prologues as a part of his program there is really only one idea that should be considered first in connection with Weber and Fields. No matter how small or provincial your town is, you are almost sure to be able to secure a good German dialect team that can get themselves up to look like Weber and Fields and can put over one of their dialogues.

In this way you will get your audiences into the proper mood to see the picture in which the two comedians play the parts of German-Americans one of whom favors the fatherland, the other of whom is strong for the land of his adoption.

HERALD THEIR COMING OVER THE TOWN

You can't do better than use the prepared posters to get all attention centered on the showing at your theatre. Place them in every corner of the town and on every available spot. But don't stop there.

Get a couple of sandwichmen and dress them as Weber and Fields and have them go out with signs announcing the coming of the two great favorites. Have the signs covered with familiar cartoons of the team and well known sayings. Don't leave out announcement of the coming of "Friendly Enemies" to your theatre.

A NEWSPAPER PERSONAL EXPERIENCE CONTEST

Get the newspaper to cooperate with you on a personal experience contest the purpose of which shall be to get original stories of Weber and Fields. None of the incidents contained in the book will be acceptable but any reminiscences of personal experience in which the comedians are involved, will be printed in the paper and passes for the picture given as prizes.

OTHER EXPLOITATION IDEAS

The popularity of the picture and the stars suggests dozens of various exploitation angles. You can find material for every kind of commercial tie-up, for ballyhoos, for heralds, throwaways, prologues, etc. When you are ready to run the picture take full advantage of all these possibilities. We merely suggest them here without going into detail. You can arrange them to best suit your own purposes.

Trailers Build Business

National Screen Service

Distributing Corporation Pictures.

On all releases National Screen Service has a Service trailer consisting of main titles, carefully selected scenes and animated sales and subtitles.

Their prices are as follows:

REGULAR TRAILERS

During the first four months of release, \$3.50. (Invoiced at \$5.00, refund of \$1.50 if returned within two weeks.)

Four months after release date, \$1.50. (Invoiced at \$2.50, refund of \$1.00 if returned within two weeks.)

DE LUXE TRAILERS

On certain special productions National Screen Service has a De Luxe trailer consisting of 200 feet of beautiful art titles and scenes. This is in every respect a quality article worthy of the production it advertises.

To non-subscribers of National Screen Service, \$7.50 net. (Invoiced at \$12.50, refund of \$5.00 if returned within two weeks.)

To subscribers of National Screen Service, \$5.00 net.

You can secure a Complete Regular Trailer Service on all productions at nominal monthly service charge.

Ask the booker at any of these exchanges, or order direct from National Screen Service, Inc.

126 WEST FORTY-SIXTH STREET, NEW YORK
845 SOUTH WABASH AVENUE, CHICAGO
917 SOUTH OLIVE STREET, LOS ANGELES, CAL.

You Can Get an Excellent Service Trailer On
"FRIENDLY ENEMIES"
WIRE OR WRITE, GIVING EXACT PLAY DATES

DISPLAY

a store window filled with copies of the book, placed in the window and the books in front is a cardboard on which are a star photo and the other a scene from the picture while Eugenie Besserer sits by

during the lives of these two comedy public for half a century, has helped the sale of the book, which in turn is generating an active interest in the kind or another.

hard whom you can look for support in stores and department stores that will help boost the sale of the books publicity in return for your support.

Barber Shop Is No Longer Man's Haunt

Those who know Hollywood at all well need not be told that barber shops are no longer the sanctuaries of men alone but are open to the invasion of women at all hours of the day and night.

Lucille Lee Stewart, appearing in the principal feminine role of "Friendly Enemies" which is now playing at the Theatre where it will remain for tells an amusing story.

While occupying one of the chairs provided for "waiters" a male patron entered and seating himself took up a current magazine which lay close at hand. A cursory examination of its contents caused a distinct shadow of pain to cross the comely young man's face. He looked about helplessly for a brief second or two and then summoning his courage he addressed the lady seated next to him.

"If you don't mind," he ventured, "I'd like to trade you this Needlework Magazine for that Police Gazette."

Film Version Of A Distinguished Comes To You On A Migration

WHAT THE CRITICS THOUGHT IT OF THE PLAY

" . . . the story runs along prettily with occasional sensational rises in sentiment of a high and fri
smarting with facts.

"It is a good, canny show and the first audience composed of the flower of the comm unity, approved

" . . . scored an instantaneous success and unless all signs fail, it will hold the boar ds for many mo

" . . . The piece is cleverly written and constructed. It hits many high spots. The scenes betwe
lost, are capitably written and acted "

" . . . 'Friendly Enemies' is a great popular success beyond any doubt. The comedy is never lost si
leading roles."

" . . . Mr. Hoffman and Mr. Shipman have turned out a play which is well planned. The story

" . . . a clean-cut success well worth the attention of any theatre-goer."

" . . . a well acted play with a message. 'Friendly Enemies' has something to say; is brilliant in

" . . . overflows with their bickerings and wranglings about the war. It comes like a breath of Sp

" . . . The characters in the play are sketched with a knowledge of human nature not frequently n
human and built on solid rock."

" . . . Gales of laughter swept continuously through the spacious auditorium."

" . . . Nothing can stop 'Friendly Enemies', except a national calamity, from scoring one of the
and is continual."

(Current Notice)

World Discovers Practical Artist

For all that writers and other artists are supposed to lack a practical sense, there is a story told of Sam Shipman, one of the authors of "Friendly Enemies," starring Weber and Fields, which is showing now at the Theatre, which proves that he, at least, is an exception to the rule.

Shipman was spending the summer in Cherry Valley, New York. One day yeggmen made an attempt to break into the local bank and the natives became wildly alarmed lest some day a similar attempt might be successful and their deposits vanish.

The president of the bank, in order to instill confidence in the minds and hearts of his depositors, held a reception at the bank that week and invited all visitors to examine the safes and vaults to reassure themselves of its impenetrability.

A few days later Shipman returned to New York for a few days and was recounting the story to a group of friends. Someone asked the author if

(Current Notice)

PRESIDENT LAUDED "FRIENDLY ENEMIES"

Woodrow Wilson Arose From Box
And In Glowing Terms Praised
Production

For the first time in the history of local theatres a president made an address between acts extolling the merits of the play he was watching.

That president was Woodrow Wilson and the play, "Friendly Enemies," which was then having its Washington premiere. Between the first and second acts Louis Mann, who was co-starring with Sam Bernard, came before the curtain to thank the audience gathered at the theatre that evening.

Mann, always a quick-minded and witty fellow, contrived neatly to induce the chief executive to make a speech upon his own volition and ex-

of this beautiful play will soon grip the world."

Praise like this from such a man as Woodrow Wilson is a recommendation which any producer would go far to secure and speaks for itself in the loudest possible tones.

The screen version of "Friendly Enemies" featuring the greatest and oldest comedy team on the stage—Weber and Fields—is now playing a _____ weeks' engagement at the _____ Theatre, and is even superior to the original play by Aaron Hoffman and Samuel Shipman.

Weber and Fields Say—

It's a sick vind dot blows nobody goot.

It takes a couple of peoples to make a fight unt den maybe dey don't use der fists.

STAND
HERE AT



Distinguished Play That In A Mighty Wave Of Publicity

THOUGH IT OF THE PLAY "FRIENDLY ENEMIES"

sentiment of a high and friendly sort. The humor is up to the minute, the arguments concise and
—*Chicago News.*

of the community, approved of it unequivocally."

—*Chicago Tribune.*

old the boards for many months."

—*Cleveland Plain Dealer.*

gh spots. The scenes between Pfeiffer and his son and Pfeiffer and his wife when she learns the boy is

—*Journal of Commerce.*

the comedy is never lost sight of. It is worthy because of its comedy and because of the acting of the
—*New York Morning Telegraph.*

well planned. The story moves along smoothly and holds the interest. Has true dramatic vigor."

—*New York Tribune.*

—*New York World.*

thing to say; is brilliant in lives."

—*New York Herald.*

comes like a breath of Spring out of the well remembered days of Weber and Fields."

—*New York Times.*

in nature not frequently noticed either on the stage or in contemporary literature. It is clever and
—*New York Sun.*

trium."

—*New York Journal.*

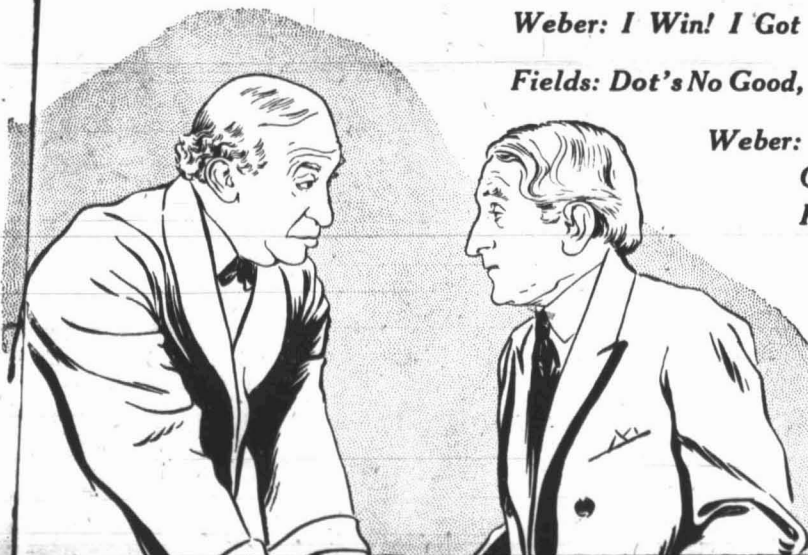
, from scoring one of the decided hits of the year. The comedy throughout the play is of the best
—*Evening Telegram.*

STANDARD THEATRE, MAIN STREET AND WHEELER
Continuous Performances Daily From 11 A.M.-11 P.M.
HERE AT LAST!

Weber: I Win! I Got Three Kings.

Fields: Dot's No Good, I Got Two Queens.

Weber: Dot's Right, Two Queens Beat Three Kings Anytime.



"Friendly Enemies" Recognized All Over Country

"Friendly Enemies," Aaron Hoffman and Samuel Shipman's brilliant dramatic achievement which played for several seasons in all the important cities in the country and is now a motion picture featuring Weber and Fields, was first produced during the World War and its propaganda possibilities were recognized far and near.

One of the important industrial corporations in Chicago thought so well of "Friendly Enemies" that it instructed all its employees to attend the play even going so far as to promise to pay the price of all those who could not afford the cost of tickets.

The Chicago Herald went even further and in commenting on the piece remarked: "This moving, fresh, beautiful play should be federalized, commandeered, taken over by the government and played simultaneously over the country. The man is little to be envied whose patriotism would not grow warmer after seeing

... Mr. Hoffman and Mr. Shipman have turned out a play which is well planned. The story

"... a clean-cut success well worth the attention of any theatre-goer."
"... a well acted play with a message. 'Friendly Enemies' has something to say; is brilliant in
"... overflows with their bickerings and wranglings about the war. It comes like a breath of Sp
"... The characters in the play are sketched with a knowledge of human nature not frequently n
human and built on solid rock."
"... Gales of laughter swept continuously through the spacious auditorium."
"... Nothing can stop 'Friendly Enemies', except a national calamity, from scoring one of the
and is continual."

(Current Notice)

World Discovers Practical Artist

For all that writers and other artists are supposed to lack a practical sense, there is a story told of Sam Shipman, one of the authors of "Friendly Enemies," starring Weber and Fields, which is showing now at the Theatre, which proves that he, at least, is an exception to the rule.

Shipman was spending the summer in Cherry Valley, New York. One day yeggmen made an attempt to break into the local bank and the natives became wildly alarmed lest some day a similar attempt might be successful and their deposits vanish.

The president of the bank, in order to instill confidence in the minds and hearts of his depositors, held a reception at the bank that week and invited all visitors to examine the safes and vaults to reassure themselves of its impregnability.

A few days later Shipman returned to New York for a few days and was recounting the story to a group of friends. Someone asked the author if he had attended the reception.

"Indeed I did," he replied. "I was as much concerned as any of them since I had \$1400 in royalties deposited there."

"And were you convinced it is safe?" asked another. Aren't you at all afraid that if the bank is broken into again you will lose your money?"

"Not a bit," was the hasty rejoinder, "there isn't a chance. Besides I drew out \$1,395 of my money and sent it to a New York bank the day after the attempted robbery."

A LETTER IS A SURE-FIRE SEAT-SELLING MEDIUM

Dear Sir: (or Madam)

Perhaps you are one of those fortunate individuals who recalls having seen the world's most famous comedy team—Weber and Fields—back in their old Music Hall days. However, whether you have seen them perform, or know them merely by their universal reputation, we are quite certain that you will find their first motion picture, "Friendly Enemies," which will be shown at the Theatre next a delightful evening's entertainment.

It is an adaptation of the Shipman-Hoffman Broadway stage success, and in it the inimitable German buddies play two devoted old bosom friends who indulge in incessant squabbles and petty arguments to the amusement and entertainment of their families and acquaintances. "Friendly Enemies" is rich in wholesome comedy, suited to the entire family, and at the same time it contains some of the most gripping dramatic situations ever screened.

In a word, we believe that it contains all the elements essential to a worth-while and enjoyable picture—one that you would not care to miss.

Cordially,
MANAGER.

(Current Notice)

PRESIDENT LAUDED "FRIENDLY ENEMIES"

Woodrow Wilson Arose From Box And In Glowing Terms Praised Production

For the first time in the history of local theatres a president made an address between acts extolling the merits of the play he was watching.

That president was Woodrow Wilson and the play, "Friendly Enemies," which was then having its Washington premiere. Between the first and second acts Louis Mann, who was co-starring with Sam Bernard, came before the curtain to thank the audience gathered at the theatre that evening.

Mann, always a quick-minded and witty fellow, contrived neatly to induce the chief executive to make a speech upon his own volition and express an opinion of the piece.

Hardly had the curtain been lowered on the second act, than there was a stir in the Wilson box. Every eye was turned to that side of the house and with deliberation the Great War president arose in his seat. After several minutes of generalization regarding the value of plays dealing with the war, Mr. Wilson took the piece in question, extolled its praises generously and concluded by saying:

"I hope the spirit and sentiments

of this beautiful play will soon grip the world."

Praise like this from such a man as Woodrow Wilson is a recommendation which any producer would go far to secure and speaks for itself in the loudest possible tones.

The screen version of "Friendly Enemies" featuring the greatest and oldest comedy team on the stage—Weber and Fields—is now playing a weeks' engagement at the Theatre, and is even superior to the original play by Aaron Hoffman and Samuel Shipman.

Weber and Fields Say—

It's a sick vind dot blows nobody goot.

It takes a couple of peoples to make a fight unt den maybe dey don't use der fists.

It's a long scenario dat has no turning.

A canary bird in der handt may be worth two in der bushes but it don't sing much.

Der ripest fruit falls first but sometimes its der greenest what hits der ground hardest.

A soft answer turns away wrath—but don't let der odder feller hit you on der headt with a hardt club first.

Lightning never striked twice in der same place but men is different.

A rolling stone gadders no moss, but who der deuce wants to be a mossback anyhow?

(Advance Notice)

Weber and Fields Are Both Off The Circus For Life

It is interesting to note that neither Weber nor Fields ever goes to see a circus. The reason is not hard to find. In their very young days they worked in a circus and hard times were not unfamiliar, especially the one occasion when a big fight between the circus people and the town people drove them to flee in the belief that their very lives were imperilled. That was their last venture with the big white top and the mere mention of the word circus recalls the menacing cries of "Hey, Rube," that rang in their ears as they fled.

This most amusing of comedy teams is now being featured in the Edward Belasco picture, "Friendly Enemies," which comes to the Theatre starting

STANDA HERE AT



"Frie Line

with

Weber

After you've seen everybody's tongue for fifty years.

You'll laugh at the scenes of suspense and scenes of pathos

A big, tense, st Lucille Lee Stewart, ing cast. A George M Story by Aaron Ho

TH

well planned. The story moves along smoothly and holds the interest. Has true dramatic vigor."

—New York Tribune.

—New York World.

—New York Herald.

ing to say; is brilliant in lives."

comes like a breath of Spring out of the well remembered days of Weber and Fields."

—New York Times.

n nature not frequently noticed either on the stage or in contemporary literature. It is clever and

—New York Sun.

orium."

—New York Journal.

, from scoring one of the decided hits of the year. The comedy throughout the play is of the best

—Evening Telegram.

STANDARD THEATRE, MAIN STREET AND WILLOW
Continuous Performances Daily From 11 A.M.-11 P.M.

HERE AT LAST!

Weber: *I Win! I Got Three Kings.*

Fields: *Dot's No Good, I Got Two Queens.*

Weber: *Dot's Right, Two
Queens Beat Three
Kings Anytime.*

"Friendly Enemies"

with
Weber and Fields



Producers Distributing
Corporation

After you've seen it you'll understand why "Friendly Enemies" is on everybody's tongue and why Weber and Fields have continued popular for fifty years.

You'll laugh at their good-natured banterings and bickerings, thrill to the scenes of suspense and action, and shed tears of sympathy at the fine scenes of pathos.

A big, tense, stirring comedy-drama with Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, and Eugenie Besserer in the supporting cast. A George Melford Production, presented by A. H. Sebastian. Story by Aaron Hoffman and Samuel Shipman.

Merit Of "Friendly Enemies" Recognized All Over Country

"Friendly Enemies," Aaron Hoffman and Samuel Shipman's brilliant dramatic achievement which played for several seasons in all the important cities in the country and is now a motion picture featuring Weber and Fields, was first produced during the World War and its propaganda possibilities were recognized far and near.

One of the important industrial corporations in Chicago thought so well of "Friendly Enemies" that it instructed all its employees to attend the play even going so far as to promise to pay the price of all those who could not afford the cost of tickets.

The Chicago Herald went even further and in commenting on the piece remarked: "This moving, fresh, beautiful play should be federalized, commandeered, taken over by the government and played simultaneously over the country. The man is little to be envied whose patriotism would not grow warmer after seeing this vital, virile play."

If the play was beautiful and effective, there are not adjectives strong enough to adequately describe the Edward Belasco screen production which is coming to the

Theatre for _____ weeks starting _____ Full advantage has been taken of the great latitude which the screen affords and the result is a succession of beautiful and stirring effects heightened by the capable acting of Weber and Fields assisted by such players of merit as Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, Stuart Holmes, Eugenie Besserer and others.

Got Six Suits Free But Not One Suited

During a recent vaudeville tour Weber and Fields had played six different cities and had naturally stayed at six different hotels. In one of these Weber left a good suit of clothes. Reaching New Orleans he decided to write for the suit, but couldn't remember in which town he had left it. So he wrote to all six hotels and from each, received a suit. None of them was his and none fitted, all being much too large. Fields got the suits and in payment suggested that he write to the hotels and perhaps he would get six that would fit Weber.

Weber and Fields are now making their screen debut in an Edward Belasco production, "Friendly Enemies," a recent Broadway success written by Aaron Hoffman and Samuel Shipman. While their parts call for dramatic acting they leave the comedians, nevertheless, a wide berth for rollicking fun-making and delightful humor of the kind for which they have been famous for almost half a century. The picture is now being shown at the _____ Theatre where it will play during the next _____.

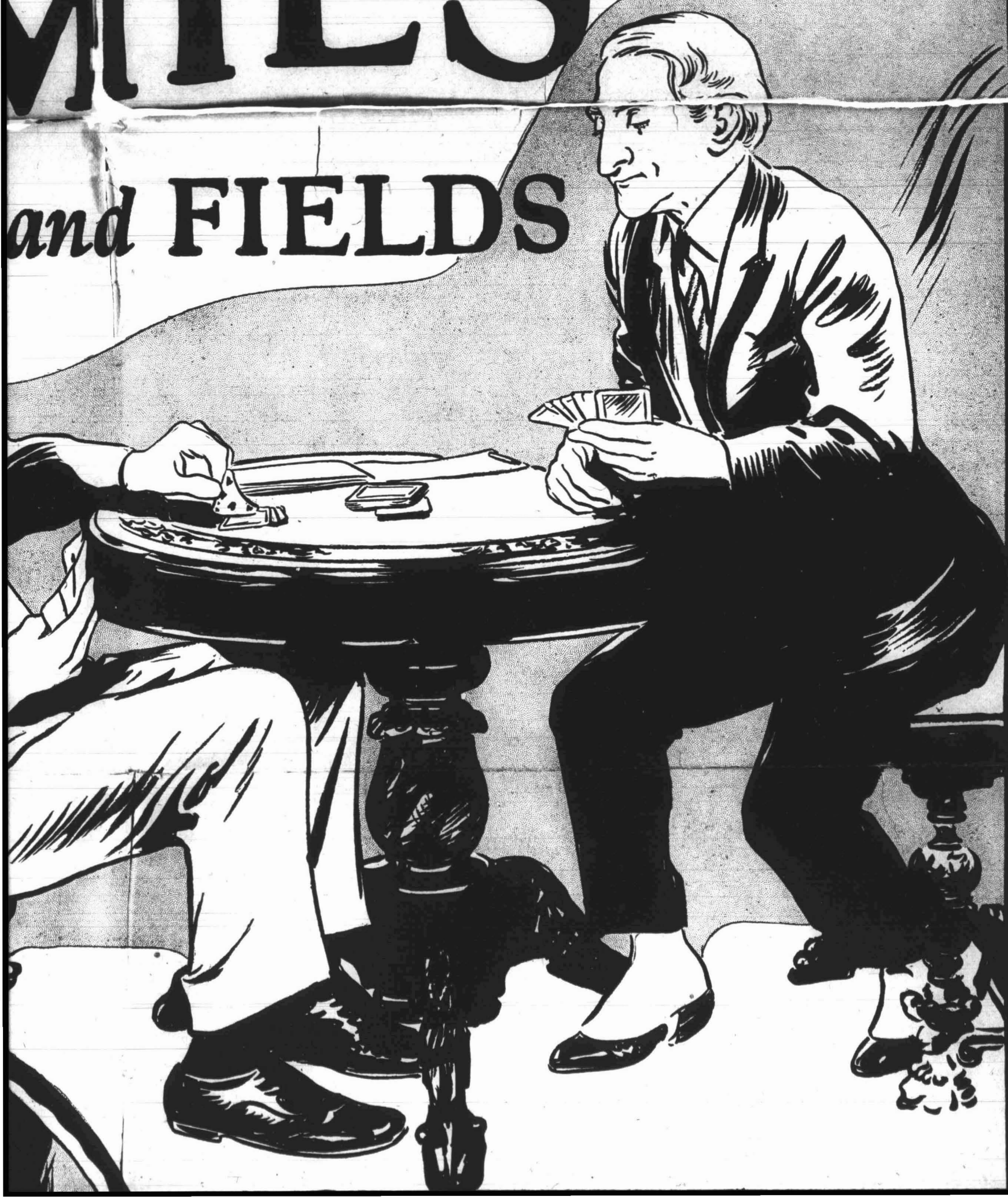
"FRIEND ENEMIES

with WEBER *and* FILL



WIDLY MILES"

and FIELDS





Full Page Ad. Cut or Mat May Be Procured From



TWO FAMOUS COMEDIANS IN A CELEBRATED PLAY

When Woodrow Wilson arose in his box and, unsolicited, said: "I hope the spirit and sentiments of this beautiful play will soon grip the world", it was the first time in the history of the theatre that a President was known to publicly extol the merits of a play he was witnessing.

Now that same play, enhanced by the success of its many seasons on the speaking stage, comes to the screen to stir the imagination and understanding, and turn on the faucets of laughter. The piece of Aaron Hoffman and Samuel Shipman, made rounder and finer and heartier through its rebirth on the screen, now emerges as a master film, as nearly approaching perfection in every respect as one could dare to hope a picture might.

And added to all this are Weber and Fields, a team that has been before the amusement world for half a century, a national institution upholding the highest traditions of comedy and scintillating extravaganza of the better kind.

This combination of two remarkable comedians supported by a cast of unapproachable excellence, and a play that the whole world recognizes as superb, offers to the public the most entertaining and completely delightful photoplay of the year.

An Edward Belasco Production

Produced and Directed by George Melford

CONTINUOUS
11 A.M. - 11 P.M.

STANDARD

OTHER FEATURES
BILLED HERE

Be Procured From Exchanges On Special Order Only.

Covering The Town With P Means Crowding Your House

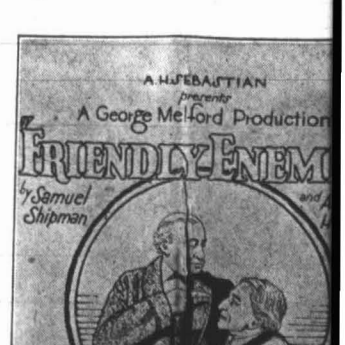
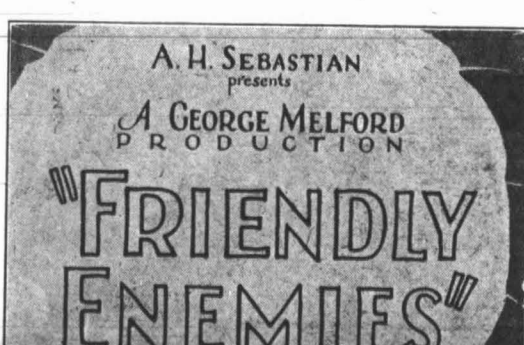
SET OF EIGHT VIVID LOBBY CARDS (11x14)
REPRODUCTIONS OF SCENES FROM THE
PICTURE THAT TELL A COMPLETE STORY.



Lobby Card (22)



POST 'EM
and
PACK 'EM



With Posters Like These Your House At Every Performance



Twenty-four Sheet Poster

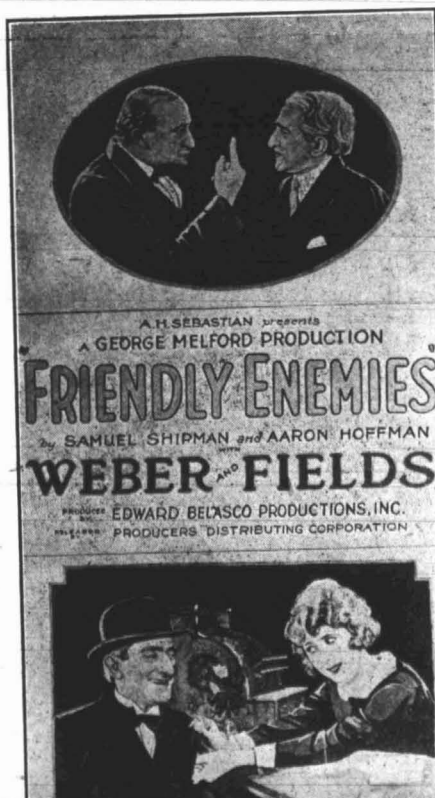
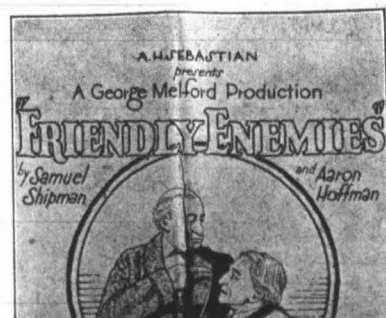


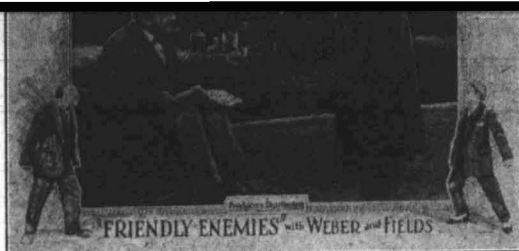
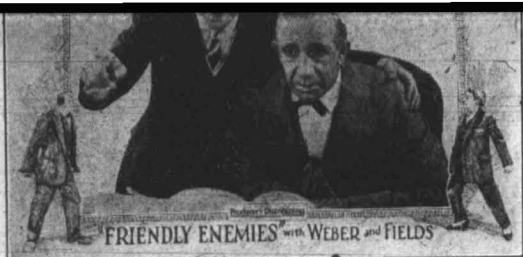
Lobby Card (22" x 28")



Lobby Card (22" x 28")

**POST 'EM UP
and
PACK 'EM IN!**

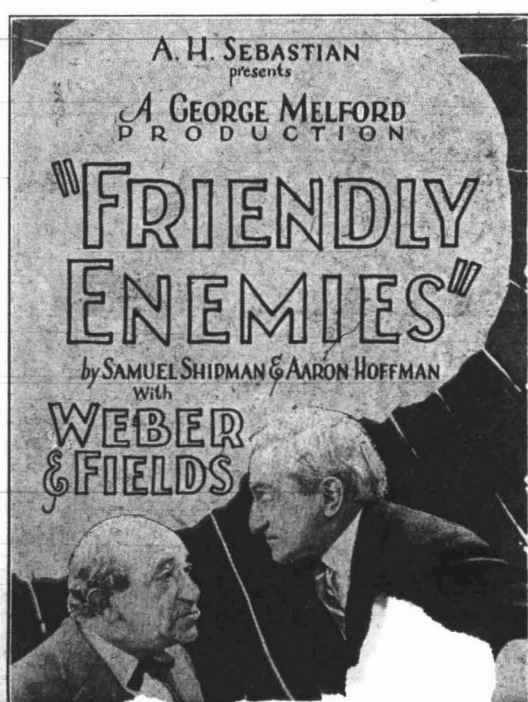




Lobby Card (2)



POST 'EM
and
PACK 'EM



WINDOW CARD

One Sheet A



Colored Insert Card



One Sheet B



Colored Announcement

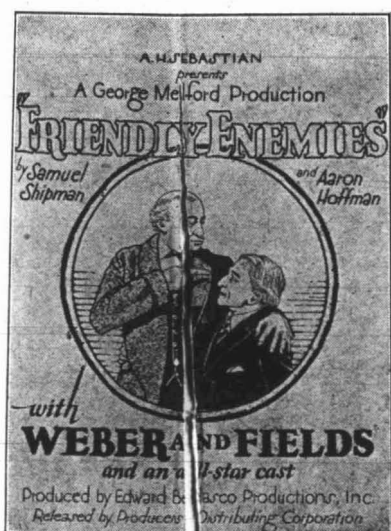


Lobby Card (22" x 28")

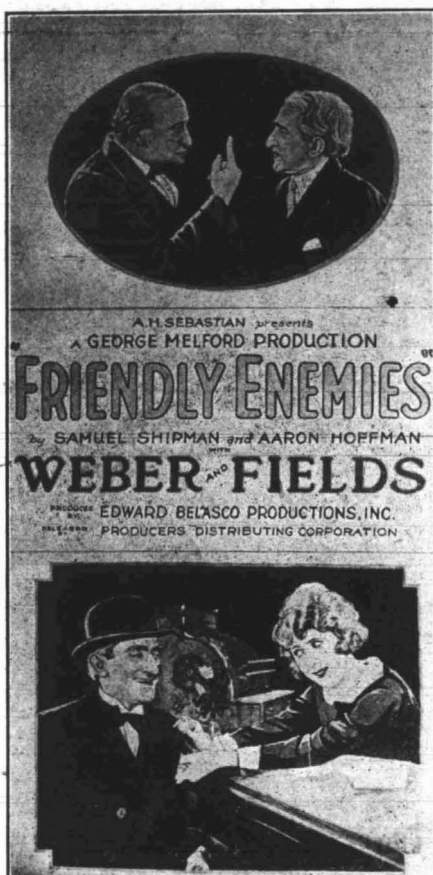


Lobby Card (22" x 28")

**POST 'EM UP
and
PACK 'EM IN!**



WINDOW CARD



Three Sheet B



Three Sheet A



Colored Announcement Slide



Six Sheet Poster

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress